

HANDBOOK
OF CONDUCTING

SCHROEDER

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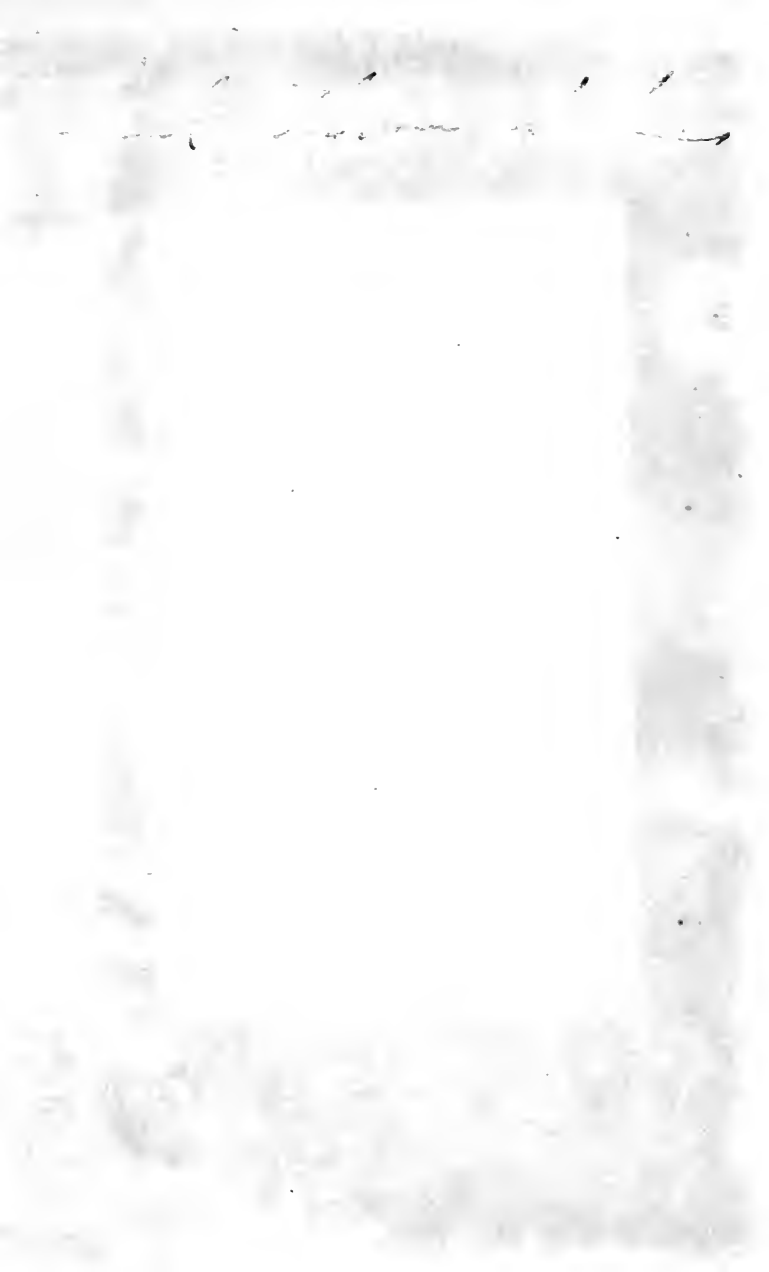
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HANDBOOK OF CONDUCTING

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TRANSLATED AND EDITED BY
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Preface.

In the present work I have recorded some of my experiences of the conductor's art, for its advancement and for general use, the ground over which the conductor must travel or the direction his musical studies must take. A few works already exist dealing with the same subject, yet giving together with much that is good, many obsolete ideas. Sometimes the information and advice (for instance, upon the movements in beating time) is so primitive that the reader, instead of eliciting therefrom anything of practical value, falls into error and confusion when literally applying the instructions given. I have here tried to be as plain and clear as possible, so that nothing may remain unintelligible to the reader; and that he may also derive therefrom many practical hints, not to be found in any other book. Should this little work fall into the hands of musicians who have formerly been under my leadership, they will be sure during its perusal to be often reminded of our artistic co-operation. Willingly would I have spoken more fully on many matters which, however, lay outside the direct purpose of this work. Perhaps on another occasion I may return to some important aspects of the subject.

Hamburg, Whitsuntide 1889.
Carl Schroeder.

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Introduction.

What is meant by Conducting.

The mental and bodily activity of the conductor, by means of which the artists under his direction bring before the public a correct, clear, and poetic representation of a composition in accordance with the composer's intentions, and his own individual artistic feeling.

Beating time not identical with conducting.

Not from the artistic standpoint. If a conductor beats time correctly and plainly to a piece of music so that it goes well together, — but without possessing an intimate knowledge of the composition through a correct apprehension of its meaning, and so from out of his own artistic perceptions breathing over it the breath of life, — he has merely beat time for it, and not conducted it.

The faculties and special attributes a conductor must possess.

From a modern conductor is demanded a natural feeling for time; above all, a good musical ear; a firm feeling for rhythm; a good education in Harmony, Composition, reading from score; proficiency in piano playing; accurate knowledge of the technique of all orchestral instruments (if possible, some practical ability on a few of the same), thorough understanding of the art of singing, and a feeling for clear pronunciation of the words. He should also possess a broad comprehensive glance, a mental superiority and repose, with the gift of bringing the ideas of a composer within the comprehension of the listeners through the medium of the performers and himself.

The musical ear.

The finest faculties of hearing differ in many respects. For example, there are musicians able to detect the slightest inaccuracy of any note in any interval from a given note, who, nevertheless, in the absence of an instrument or tuning fork cannot name correctly a note when desired. Another who can do this, and to whom it is a matter of certainty (the faculty being inborn), can hardly understand that it is not also the case with everyone else.

It is remarkable that, despite all the advantages before one's eyes accruing from a ripened perception of tone, on the other hand some disadvantage may be engendered. If, for instance, a song has to be sung in some key other than the original, it must be transposed. A singer without a perfect feeling for tone sings it unwittingly, and, save that it is given in a different key to the original, merely notices by his voice that it is higher or lower in pitch. The following has, for instance, often happened. A singer wishes to sing an air a semitone lower, deeming it more suitable to his voice. At the rehearsal the conductor directs the orchestra to transpose, yet in the evening allows it to be played in the original key, without the vocalist's knowledge. The singer, in the belief that it is transposed, sings it actually better than before, and is with difficulty afterwards disabused of his mistaken idea. In the same way, a violinist who lacks a perfect feeling for tonality, will play his part just as easily on the viola as on the violin — of course allowing for the wider distances of the viola — whereas another with keener perceptions makes this difficulty, that he is compelled to think of what he plays as being a fifth lower. To the author of this book it is difficult to play on a piano that varies more than a semitone from the normal pitch. All this tends to the conclusion that those who are not endowed with this keen perception of tone cannot be good musicians; none such can be said to possess the most sensitive musical ear, if the ability to distinguish each note and each key be lacking.

PART I.

The technique of time beating.

Just as in violin playing, or in dancing, gymnastics, or in any kind of activity demanding dexterity from any of the bodily functions, a natural aptitude is necessary in order to excel and be thoroughly at home in the performance of any of these acts, so for an accurate, flexible, and æsthetically pleasing manner of beating time, a certain instinct is required. Failing this, the best musician will rarely become anything remarkable as a conductor, — we have many instances of celebrated composers who were not in a position to conduct even their own works. On the other hand, one meets with skilful conductors (as regards beating time) who are somewhat feeble as musicians, — often being destitute of theoretical training. The gift here consists in the innate capacity for reproducing the motions requisite in time beating. This implies chiefly a light, easy motion of the arm, and a flexible wrist, in conjunction with a faculty for following with exactitude each modification of the time, as in song accompaniments, whether the same be indicated or not. It is, of course, quite possible to learn how to beat time, without any special aptitude, with the help of correct information and opportunities, so that what cannot be imparted by teaching may be mechanically acquired, but there is always a difference to be observed between conductors with natural aptitude for beating time, and those who have acquired it by dint of much labour. Many things, as already remarked, cannot be learnt and are the result of inner feeling. This is also the case in those other occupations previously alluded to, yet in greater degree with regard to beating time.

The following instructions in the technique of beating time, arranged as progressively as possible, comprise the principal things to be acquired.

To obtain a firm start.

To ensure this the conductor, instead of beginning straight away with the baton upon the very beat which

commences the piece, takes care to precede it with a slight preparatory movement. Such motions vary from each other only according to whether the piece begins with a full bar or on some other beat or part of a beat.



For a piece starting with a full bar, the right arm is raised high enough to form an obtuse angle, yet permitting a slight upward movement to be made before the down beat.

- a. Position of baton.
- b. Preparatory movement.
- c. Down beat.

When the piece begins on the second beat, it is well to give the first beat, in this case without this little preparatory movement, as the first beat fulfils the same purpose. If preferred, one may begin with the second beat after a preparatory movement in the middle of the space described by the stick, with a lower position of the arm than before, and in an upward direction from below in bars of four and three beats.



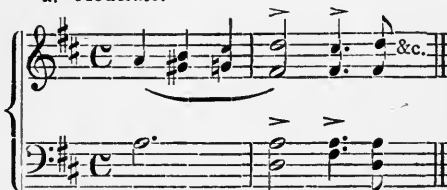
Four beats in the bar.



Three beats in the bar.

a. Moderato.

Examples:



b. Chaconne from "Armida."



In bars containing two beats, this preparatory movement is made from below, proceeding with a sharp curve to the second beat.



a. Allegro. "Armida."

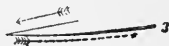


b. "Don Giovanni."



This plan answers best when the commencement is *forte*; for a *piano* beginning I recommend the method as given below for beginning on the last beat.

In $\frac{4}{4}$ time (or $\frac{2}{4}$ time when the subdivisions are indicated), if the beginning is on the third beat, the preparatory movement will be made from the middle towards the left.



a. "Armida."



b. "Waffenschmied."



If the commencement occurs on the last beat, the preparatory movement proceeds from the middle to the right.

a. "Zauberflöte."



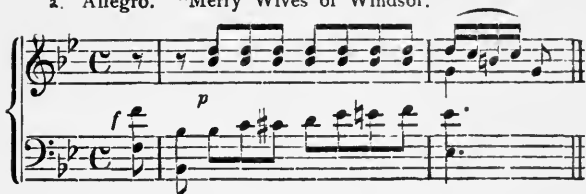
b. "Zauberflöte."



For *forte* beginnings refer to what has already been said respecting times of two beats.

If the piece starts with a subdivision of the beat, the full beat is decidedly given, but without the little preparatory motion.

a. Allegro. "Merry Wives of Windsor."



b. Allegro. "Zauberflöte."



c. Allegro. "Fidelio."



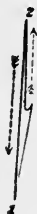
d. Allegro. Pastoral Symphony.



Before starting with the baton, it is to be observed that each beat following a down beat must take its point of departure from the middle of the course described by the baton. To effect this, one must with the first stroke of the baton, move it towards the middle immediately the lowest point is reached. Rapid *tempi* necessitate exceptions to this practice.



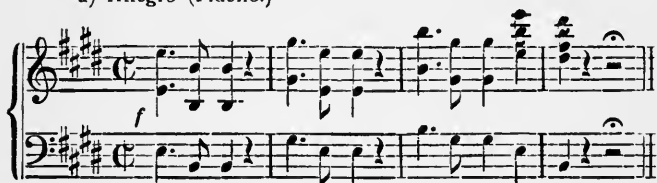
The Method of beating time in various rhythms permits an approximate demonstration by means of the sub-joined diagrams, in which, however, the movement that precedes the first beat is not shown.



Bars of two beats: — C , $\frac{2}{4}$, also $\frac{6}{8}$ and in quick times $\frac{6}{4}$.

First beat down, the motion of the stick being directed towards the middle; second beat from the middle with a slight, sharp bend of the stick on the up beat.

a) Allegro (Fidelio.)



b) Allegro. (Freischütz.)



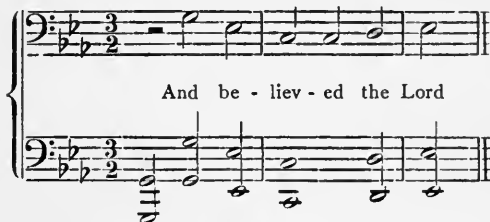
c) Allegretto. (Freischütz.)



Bars of three beats: $\frac{3}{2}$; $\frac{3}{4}$; $\frac{3}{8}$; also $\frac{9}{8}$ and in quick times $\frac{9}{4}$.

After the down beat, the second proceeds from the middle towards the right; the third in a curve upwards.*)

a) Larghetto. (Israel in Egypt.)



b) Vivace. (Jessonda.)

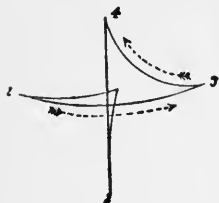
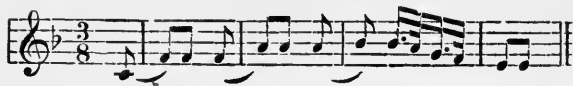


c) Larghetto. (Martha.)



*) That is to say, to the original point of departure indicated by the figure 3. The upward movement from 1 to the middle, represents not a part of the second beat but the natural rapid recoil of the wrist from the lowest point reached by the stick, towards the centre from whence the second beat starts. If the reader will beat a few imaginary bars, describing the three straight lines of a triangle, the more convenient and graceful method here indicated by the author will be apparent. If the second beat were made to start from the lowest point reached by the stick in a straight line from 1 to 2, it would probably be not so easily seen by the performers. [Tr.]

d) Andante. (Beethoven's C major Symphony.)



Bars of 4 beats: $\frac{4}{2}$; $\frac{4}{4}$; $\frac{4}{8}$; $\frac{12}{8}$.

Second beat to the left, the third to the right, the fourth upward.

a) Moderato. (Armida.)



b) Andantino. (Hans Heiling.)



There are also pieces in which the whole bar is comprised into one beat; — down beats exclusively. Of this sort are Waltzes and Scherzi in $\frac{3}{4}$ or $\frac{3}{8}$, likewise *alla Breve*, $\frac{2}{4}$, and $\frac{6}{8}$ time when very rapid.

Here are some examples of bars properly consisting of one beat only each, and in many cases it would be better to take two bars as one.

a) Allegro molto. (Symphony in C, Beethoven.)



b) Allegro con brio. (Symphony in C minor, Beethoven.)



c) Presto. (Finale of same Symphony.)

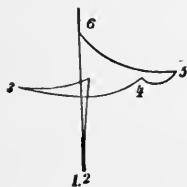


d) Allegro Vivace. (William Tell.)

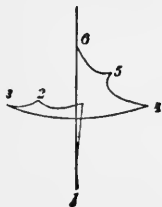
(Tell) dem Al - - ter

ist dies hei - l'ge Eh - ren - amt etc.

In Slow Times it is sometimes necessary to indicate the sub-divisions of the beats, but the principal divisions or beats must always be more sharply marked. The movements will then be as follows: —

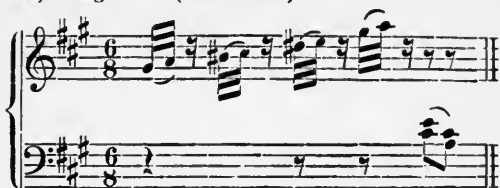


Bars of 2 beats. If these are $\frac{2}{2}$ or $\frac{2}{4}$ times, the beats will then be given as four, according to the method previously explained. If a slow $\frac{6}{4}$ or $\frac{6}{8}$ bar, then 1 and 2 will be given as down beats, 3 to the left, 4 and 5 to the right, and 6 up; —



or 1 down, 2 and 3 to the left, 4 to the right, 5 and 6 up.

a) Allegretto. (Zauberflöte.)



b) Moderato. (Rienzi.)



There are also compositions in these times in which only the 1st, 3rd, 4th and 6th quavers or crotchets are given, or in which from bar to bar one or more beats are omitted; *e. g.*,

Tannhäuser.



In the above instance the $\frac{6}{4}$ time issues from a previous $\frac{4}{4}$ time, and the three crotchets follow immediately upon the previous two. It would be very pedantic to beat the six crotchets, whilst to give the time as *alla breve* would lead to an incorrect and too quick tempo, and the ordinary time renders the performance of the crotchets uncertain. In the following example also, one can beat as follows with good results: 6/1—3 4—6.

Der fliegende Holländer.



Bars of three beats in slow time.
Subdivide thus: —
first and second beats down, 3 and 4
to the right, 5 and 6 up.

a) Grave. (Fidelio.)



b) Moderato. (Jessonda.)



Each beat subdivided into three: —

1, 2, 3 down, 4, 5, 6 to the right, 7, 8, 9 up.



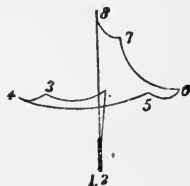
Les Huguenots.



Bars of 4 beats in slow time.

Each beat subdivided into two; —

1, 2 down, 3, 4 left, 5, 6 right, 7, 8 up.

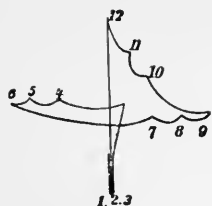


a) *Largo maestoso.* (Freischütz.)



b) *Adagio.* (Zauberflöte.)





Each beat sub-divided into three:

Three beats each, down, left, right

Il Trovatore.



Beating the sub-divisions is carried to excess by many conductors, and many appear actually to shrink from conducting in *alla Breve* time. What one sometimes witnesses in this respect is inconceivable. Conductors of great repute, (even conductors of Wagner's music), will, for example, boldly beat four crotchets at the beginning of the "Euryanthe" overture; others will do the like in the Introduction to the 3rd Act of "Lohengrin." In "Fidelio" many sins of this sort are committed, notably in the chorus in $\frac{2}{4}$ time, "O what delight." Many similar instances could be quoted.

Others, again, fall into the opposite error. There are conductors who take the Prelude to "Tristan" and the extract from "Tannhäuser" which we have just given, in *alla breve* time. But this fault is less common, and happens mostly in $\frac{6}{8}$ or $\frac{6}{4}$ time.

Finally, we have still to mention the less frequent $\frac{5}{4}$, and the still rarer $\frac{7}{4}$ times. The former, according to its construction should be taken either 1, 2, 3, 1, 2, or 1, 2, 1, 2, 3, — always $\frac{3}{4}$ and $\frac{2}{4}$, or the reverse; care being taken to accent more strongly the first crotchet. $\frac{7}{4}$ time is compounded of $\frac{4}{4}$ and $\frac{3}{4}$.

a) La Dame Blanche.

Dé - ja la nuit, dé - ja la nuit plus sombre sur



b) Meistersinger.

Ein je - des Mei - ster - ge - san - ges



Bar stell or - dent - lich ein Ge - mä - sse



das aus un - ter-schied - li - chen Ge - se - tzen



In the first example 1, 2, 3, 1, 2 is given. In the second it is better to make an exception and beat the second crotchet to the left, the third and fourth to the right, and the fifth up.

Pieces containing bars of various Times taken simultaneously.

The most familiar instance is the Ball Scene in the first "Don Giovanni" finale, wherein $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{3}{8}$ are played together.

3rd Orchestra.

Violini

Bassi

2nd Orchestra.

Violini

Bassi

1st Orchestra.

Violini

Bassi

The musical score is arranged in three systems, each representing an orchestra. Each system contains staves for Violini and Bassi. The 3rd Orchestra (top system) plays in 3/4 and 3/8 time. The 2nd Orchestra (middle system) plays in 2/4 time. The 1st Orchestra (bottom system) plays in 3/4 time. Vertical dotted lines connect the measures across the systems, indicating simultaneous playing. The key signature is one sharp (F#).

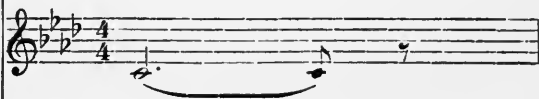
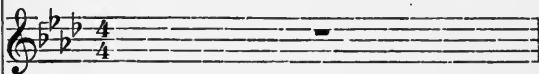


Here a crotchet in $\frac{2}{4}$ time occurs against each crotchet in the $\frac{3}{4}$, and simultaneously with all three quavers in the $\frac{3}{8}$. The conductor can easily keep the three orchestras together by giving a down beat to each of the three crotchets of the minuet. Of greater difficulty is the Prelude to Wagner's "Parsifal", to keep the $\frac{4}{4}$ time together with the wind instruments that are playing in $\frac{6}{4}$. One can here do no more than indicate the four crotchets, marking more distinctly the first and third, where the accents of the two rhythms coincide. (To avoid being misunderstood, I must here observe that I am speaking now solely with regard to the technique of time beating.)

Example from Prelude to "Parsifal"

Flutes
& Clari-
nets.

1st violin.

Oboes,
trumpets,
violins.

2nd violin.



Viola.



Cello.



Wind Instruments.

A musical score for piano, consisting of six staves. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes, with a *pp* (pianissimo) dynamic marking. The second, third, and fourth staves are empty, with a single horizontal line drawn across each. The fifth staff contains a series of slanted, parallel lines, possibly representing a specific rhythmic pattern or a technical exercise. The sixth staff contains a series of slanted, parallel lines, similar to the fifth staff, but with a different rhythmic pattern. The score is written in treble clef and includes a key signature of one sharp (F#).

This musical score page, labeled 'PART I.' and page number '22', contains six staves of music. The notation is complex, featuring many chords and slurs. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat, with a 'pp' (pianissimo) dynamic marking. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat, with a 'ff' (fortissimo) dynamic marking. The notation includes many slurs and ties, suggesting a continuous melodic or harmonic line. The overall style is that of a classical or romantic era musical score.

A musical score for piano, consisting of six staves. The notation is as follows:

- Staff 1 (Left):** Features a series of six chords, each marked with a fermata. The chords are written in a simplified manner, with notes grouped together. The first chord has a fermata above it.
- Staff 2:** Contains six measures of music, each starting with a fermata. The notes are written in a simplified manner, with some notes beamed together.
- Staff 3:** Contains six measures of music, each starting with a fermata. The notes are written in a simplified manner, with some notes beamed together.
- Staff 4:** Contains six measures of music, each starting with a fermata. The notes are written in a simplified manner, with some notes beamed together.
- Staff 5:** Contains six measures of music, each starting with a fermata. The notes are written in a simplified manner, with some notes beamed together.
- Staff 6:** Contains six measures of music, each starting with a fermata. The notes are written in a simplified manner, with some notes beamed together.

The score is written in a simplified manner, with notes grouped together and some notes beamed together. The first staff has a fermata above the first chord. The second staff has a fermata above the first measure. The third staff has a fermata above the first measure. The fourth staff has a fermata above the first measure. The fifth staff has a fermata above the first measure. The sixth staff has a fermata above the first measure.

This musical score page, labeled 'PART I.' and page number '24', contains six systems of musical notation. Each system consists of multiple staves. The notation is highly complex, featuring numerous slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano). The staves are arranged in a vertical column, with each system containing a series of staves. The notation includes various note values, rests, and other musical symbols. The overall layout is dense and detailed, typical of a professional musical manuscript.

On the use of the left arm in beating time.*)

This must not be entirely neglected, and is in many cases of great service, as, for instance, in indicating certain shades of expression; but one must beware of exaggeration.

Sometimes *both* hands are engaged in beating time, in the rendering of tone groups which are placed at each side of the conductor (as at the opera) and which must be made to go together with precision, albeit the passages in question do not permit of any great movement of the right arm.

Overture to "Figaro."

1st and 2nd
violins.



On holding and terminating pauses.

We have next to consider pauses (*Fermata*) which must be prolonged and brought to a close by all the instruments together, so that, when the piece is not thereby concluded, a slight break (often not written) follows.

a. Overture to "Freischütz."



*) See appendix.

b. Symphony by Beethoven.



So long as the *fermata* (pause on the note or chord) is intended to be sustained, the baton is held high, and either made to drop with a rapid movement in token of finishing, or terminates the *fermata* with a certain side movement, which should be preceded by a slight preparatory motion upward.



Pause.

In the following example we cannot venture to finish the *fermata* with the movement as given above; rather the first motion takes its usual course, fulfilling both purposes by means of the next movement, so that the musicians, upon the indication of the commencement of the next phrase, finish the *fermata*. In other words, both motions coincide.

C minor Symphony, Beethoven.

Allegro.

Wood-wind.



Strings.

String quartet score in B-flat major. The upper staff (Violins) begins with a half note chord (F4, C5), followed by a half note chord (G4, D5), and then a half note chord (A4, E5). The lower staff (Violas and Cellos/Double Basses) begins with a half note chord (F4, C5), followed by a half note chord (G4, D5), and then a half note chord (A4, E5). The tempo marking *ritard.* is placed under the first measure of the upper staff, and *a tempo* is placed under the first measure of the lower staff.

Wood-wind.

Woodwind score in B-flat major. The upper staff (Flutes) begins with a half note chord (F4, C5), followed by a half note chord (G4, D5), and then a half note chord (A4, E5). The lower staff (Clarinets and Bassoons) begins with a half note chord (F4, C5), followed by a half note chord (G4, D5), and then a half note chord (A4, E5). The tempo marking *poco ritard.* is placed under the first measure of the upper staff, and *sf* is placed under the first measure of the lower staff.

Horn.

Horn score in B-flat major. The upper staff (Horn) begins with a half note chord (F4, C5), followed by a half note chord (G4, D5), and then a half note chord (A4, E5). The lower staff (Horn) begins with a half note chord (F4, C5), followed by a half note chord (G4, D5), and then a half note chord (A4, E5). The dynamic marking *ff* is placed under the first measure of the upper staff.

In many cases the bar next to a *fermata* must follow closely without a break. A preparatory motion is, however, then made, only it must be more slowly given in order that the musicians may not be misled into making a pause.

a. C major Symphony, Beethoven.



b. "Fidelio", Beethoven.



Andante con moto.



In the second example, the upper notes in the *fermata* must be held by the flutes until the other wind instruments begin the $\frac{6}{8}$ time which follows, so that the notes for the flutes appear to lose themselves in the key of $E\flat$. The effect will be good if the wind instruments in passing into the key of $E\flat$ connect the first quaver of this key with the *fermata*, thereby linking the phrase also with the following bars.



This matter belongs, strictly speaking, to the next part.

The movements in beating time with reference to the effect of the same upon the musicians and the public.

If the various kinds of time have been thoroughly comprehended, the next care must be to see that all beats with the baton are given firmly, clearly and with ease, that the delivery never appears clumsy or muddled. Only thus can the conductor bring into prominence the *spirit* of conducting, when he has attained such certainty in the technique of the art of beating time that the musicians can understand his movements and suggestions to observe and follow them always.

In slow times the movements are wider apart than in quick, and it is not so simple as it seems to give the crotchet beats in a very slow $\frac{4}{4}$, as, for instance, in the "Parsifal" and "Lohengrin" Preludes.

Not only should the beats be precise, but they should appear graceful to the eye. For this reason all angular and stiff movements are to be avoided; the lower arm should be moved simultaneously with the wrist, the smaller beats or sub-divisions being given principally from the wrist (*vide* the shorter curves in the diagrams), and the upper arm is only brought into action in the wider motions of the stick, after the lower arm has been engaged. The baton is held firmly, yet lightly, and not in a cramped manner, by the hand, whose inner part must not be turned towards the face. Studiously to be shunned are all comical and superfluous flourishings with

the baton, all unnecessary contortions of the body or disagreeable grimaces.

A considerable portion of our audiences will be found to approve of a conductor who possesses all these faults, and by many these things are considered becoming; the more enlightened portion of our audiences (and this, one in thankful to say, forms also a large class) ridicules such behaviour.

PART II.

Conducting.

One of the chief requisites for conducting a piece of music is

a correct appreciation of the Time, which can only proceed from musical instinct. If the conductor understands a musical composition, and the phrasing and the rendering are quite clear to him, he will discover also the proper time and know how to conduct the work.

The *tempi* and metronome signs of a piece are often misleading, and when they are correct only apply to the general character of the piece, which in most cases is subject to various modifications in its course, which have to be felt.

One must also be at pains to place one's self *en rapport* with the spirit of the piece to be conducted, grasping its meaning, and making the performance quite clear melodically and rhythmically, with regard to the natural phrasing, overlooking no imperfections or lack of adequate marks or signs in the composition, and where such are not plainly indicated, supplying the same from one's own feeling and instinct. Then not only will the correct time for the piece as a whole be comprehended, but also — a matter of great importance, — those passages in which the time is subject to modification, will be made plain, each standing out in due proportion.

Study of an orchestral work.

If the conductor has completed all these preparatory studies, absorbing the music to such an extent that he is

able to reproduce it as though it had been his own invention, it will then become his task to make the work intelligible to the orchestral performers, interesting them in it; eliciting in performance its technical and inner significance, so that when given at a concert, both conductor and orchestra unite to produce upon the hearers the effect which the composer intended. If the conductor has a good orchestra under his control, it will be desirable, when the musicians have become acquainted with the general contents and *tempi* of the work to be practised, to permit them to play it at sight. In this task one is occupied with the working out of the various themes, studying them until the conductor is satisfied that the players' feelings for, and conception of, that which they are playing, are identical with his own impressions.

When technical difficulties are known to exist in the composition, before working at them with the whole orchestra, and until they are completely conquered by the instruments individually, they should be taken in groups or families of instruments; — i. e. strings, then the wood wind, subsequently with the horns, finally with the remaining brass and percussion instruments. Then in combination, — still with regard to the various groups, such as strings and wood wind, brass and wood wind, etc. — only proceeding to an ensemble rendering after this has been done.

It is advisable to include the youngest and weakest of the strings at the rehearsals of the wind instruments; one or two to each part. One is thereby assisted in the frequent counting of bars' rest, and for the strings in question such practices are very helpful.

Of the following matters the conductor must take especial care at the rehearsals: —

1. Correct marks for bowing in agreement with the phrasing, and suitable fingering for the strings, together with correct breath-taking of the wind instrument players.

Here it is assumed that the conductor knows (as he should do) enough of the technique of the various stringed instruments to be able to rectify any such mistakes with respect to them as they occur. Unfortunately, this is only the case with a small percentage of conductors, and in consequence the most annoying and

even incredible mistakes are sometimes made, both at the opera and at concerts.

In support of what has just been said, two examples shall follow: —



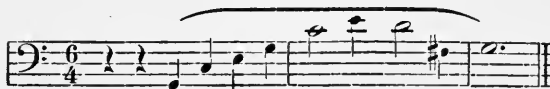
In the beginning of the Scherzo of Beethoven's C minor Symphony, the 'Celli and Contra Bassi usually change the bowing at the third bar, and must then conceive it as sounding thus: —



whereas it should be presented thus: —



Had the piece been written in $\frac{6}{4}$ time, no misconception would arise, nor the inaccuracy in performance springing from it: —



Here the passage ought either to be played in one bow (which would be the best way), or, if the bow cannot include all the notes (as may happen with the Basses), by changing the bow after the first minim. Even more apparent is the necessity for a correct change of bow at the prolongation of the theme which subsequently occurs: —



Usually the bow is changed here at the first C, whereas it should be changed once only, and this should take place before the A \flat . One observes here that the players think of the passage as follows, which false interpretation becomes manifest in the performance: —



The following passage would also be made more intelligible if altered to $\frac{6}{4}$ time: —



Example from Wagner's "Siegfried."

Violins.



In nearly all opera orchestras this passage is so played that the violinists change positions on the D \sharp of

the second bar of the E major, thereby causing a disagreeable jerk which disturbs the phrasing if a few of the players fail to accomplish it neatly. The players should here be prepared to take the last three notes of each section of the phrase (a, f♯, d♯) in one position, making the first change of position on the C♯. Moreover, the strokes are apt to fall into confusion in this example; one player will change bows at the third note of the phrase, another at the fourth, others even at the last.

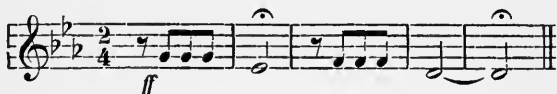
In the beginning of the violin passages in the following example, too, the greatest confusion reigns in the bowing. Many simply change bows at each bar. Others, again, who take the first bow correctly before the two last quavers of the second bar, change again at the B in the next bar instead of at the C♯.



Many similar cases yet remain, and with reference to them some celebrated conductors have positively no idea, but allow the players to appear at cross purposes with each other. Some may remark that these are trivial matters, the essential thing being the great energy which such a conductor will bring to bear upon the rendering of the work, and upon those under him. Such little matters, — by no means trivial points, — reveal the musician of keen perceptions, and when the artistic reproduction of a work of art is concerned, this is emphatically not a small matter.

2. One must see that the strings as well as the wind (especially, though, the former) *hold a long note, or a pause over a note (fermata) to the end with equal force in a Forte.*

Non-observance of this precaution is an oft recurring piece of negligence chargeable to the strings, and one must not fail to direct attention to it every time it happens.



3. Strings, as well as wind, have a habit of following a forte by a diminuendo, instead of a prescribed *sp*. This is one of the commonest faults of nearly every orchestra; many effects designed by the composer being spoilt in consequence. In order to ensure that the loud beginning shall be succeeded by a *piano*, let the strings, immediately after the first contact of the bow, keep it back, the wind instrument players doing likewise with regard to the breath.

Examples :

a.

"Le Nozze di Figaro."

Strings. *sp*

A musical score for strings in C major, 2/4 time. The top staff is in treble clef and the bottom in bass clef. Both staves start with a forte (sp) dynamic marking. The music features a series of eighth and sixteenth notes, with a fermata over the final note.

b. Wind. Violins.

A musical score for wind and violins in 3/4 time. The top staff is in treble clef and the bottom in bass clef. Both staves start with a forte (sp) dynamic marking. The music features a series of eighth and sixteenth notes, with a fermata over the final note.

4. A *crescendo* proceeding from a *piano*, and extending over a number of bars before a *forte* or *ff* is reached, must not be too strongly marked in the first few bars, lest a further considerable augmentation of tone be rendered impossible; but the chief increase in power must always be held in reserve for the last few bars.

Overture to "Genoveva," Schumann.





The foregoing example is usually so played by the orchestra that the *crescendo* might be transcribed thus: —



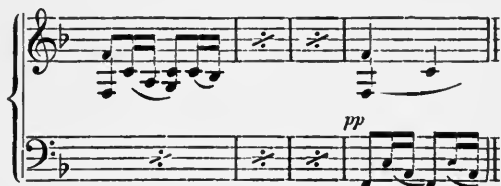
whereas it should be developed in this way: —



On the same principle also should the reverse of this be executed, — a *diminuendo* proceeding from *f* or *ff*: —

Pastoral Symphony, Beethoven.





5. It is also a great fault with the majority of orchestras that *ff* is not distinguished from *f*.

To attain a distinction in this respect should be the conductor's unremitting endeavour, as grand effects can then be produced. In the following extract from Beethoven's C minor Symphony many conductors think of the middle part, — the entry of *più forte*, — as proceeding almost from a *piano*, which by means of a *crescendo* works up again to a *forte*. We maintain that in such places the musicians should not already at the *forte* exert their whole strength, but should so far modify it that the *ff* only is played with full strength of tone.





6. The *utmost possible pianissimo* must be elicited from the strings.

This will be attained by the stringed instrument players not proceeding so eagerly with the bow stroke in *cantabile* passages, but in *pp* taking longer strokes, moving the bow farther away from the bridge, and just over the finger-board. For this a very steady and quiet hand is especially necessary.

(Tristan und Isolde.)

Very smooth. Strings.





Quick bows in *pianissimo* demand, for the most part, short strokes with the wrist, and flexible playing.

Allegro (Zauberflöte).

Stringed instruments.



The mysterious effect produced so often by the employment of the *ponticello* must be got from very near the bridge, and with the upper half of the bow, which must *rest* on the string. One of the most effective instances of its use is found in "Tristan": —

Horns.

Strings *ponticello*.

7. The tremolo of the strings is rarely produced with sufficient rapidity, but sounds generally like demi-semiquavers against semiquavers. The finest effects are often lost thereby. This must also be taken with the upper half of the bow resting on the string, and it must be seen to that the players use the wrist only, and do not make the strokes too long.

a) Armida, Gluck.

Ver - dop - pelt sei der Ö - de

Schrek - ken durch neu - en schwar-zen Zau-ber.

b) Siegfried, Wagner.

Viola

Celli

tremulo

Many other matters might be noticed, but in the foregoing examples the principal weaknesses of the modern orchestra are exhibited.

The Study of a Choral Work for Concert or Church Performance.

Generally we have here to deal with amateurs, and the practice of a great choral work is often a difficult task.

In an assemblage of would-be singers there will not fail to be found a large proportion of ladies, yet a great part of them often may scarcely be reckoned, many having scarcely any voice for singing*), and others being so unmusical that in spite of the existence of good singing material it is rendered consequently useless. Many others attend the practices too irregularly. A proportion of available singers will, however, remain, and upon these the other part will have to rely, as will also the conductor.

At any rate, all without voices and otherwise unmusical persons must be relentlessly eliminated, though this is not in every case practicable; with many discrimination must be exercised, as, for example, if one person has a brother or sister whose co-operation one would not willingly do without, one cannot well exclude the other.

As only in rare cases will a choral work be sung straight off at sight, one proceeds to study it by taking each part separately, then the women's voices together and then the men's. Having exercised the voices, thus far, one of the parts for female voices should be combined with one part for male voices, and finally all the parts together. Before the separate voice parts are practised, the contents, barring, and rhythm should be explained, and the words read out rhythmically, care being taken to preserve a clear, pure, enunciation. Correct and natural breathing must next be seen to, and marks indicating it made in the voice parts. It is a good plan to number every bar previous to a practice, so that each desired repetition may easily be found. In places where a note must be held for many bars, let the taking of breath be made alternately, if the breath supply cannot extend over the whole, so that no break is noticeable by simultaneous stopping.

Points especially to be observed are: —

1. Whatever applies naturally to the technique of

*) The percentage of good voices will be found to vary greatly with the locality. Hilly districts are considered more favorable to the voice than low countries or the sea level. The percentage of useful voices for chorus purposes, and the compass, will be found greater generally in England than in Germany, whilst in districts where vocal music is assiduously cultivated, as in many parts of Wales and Yorkshire, utterly useless voices would be almost the exception. *Tr.*

singing with regard to dynamic signs in performance, as shown on pages 35—39 must be explained by the conductor;

2. The singers must not sing *into* the music sheet, nor into the back of those standing in front of them;

3. That the words are clearly pronounced in singing;

4. That the singers become accustomed to count bars' rests for themselves, instead of being anxiously dependent upon the conductor's signs, which, nevertheless, must be given at each entry;

5. That the singers attack the notes and watch the conductor, and particularly at the beginning and also at the close all eyes are directed towards him.

The practising should be with a piano, and the voice part which is being practised should be played loudly, with firm rhythm and with the underlying harmony. Those not actively occupied should read through their part when resting during the practice of other parts, so that when it comes to their turn a certain amount of preparedness will be perceptible. As soon as the notes are accurately sung, omit the piano and take the choir unaccompanied ("a capella,") when great care must be taken that the singing does not become flat, and that the intonation remains pure.

On Studying an Opera.

This divides itself into three chief departments, — soli, choir, and orchestra. With respect to the last, the information previously given under "Studying an orchestral work" is applicable, only the conductor at the opera or theatre seldom has the time to attain a really expressive and forcible rendering, and the orchestral conducting at operatic performances is often in this respect miserably provided for. The responsibility and blame for this does not always rest upon the conductor or upon the orchestra. Much might be said concerning it, but this is not the place, and we must here pass over the existing relations with regard to it.

One endeavours, then, at the rehearsals set apart for the orchestra, as conscientiously as possible, yet without pedantry and tediousness, to study the general intentions of the composer in the orchestral part, taking especial pains to observe the needful modifications of the dynamic signs in the vocal accompaniments. A sympathetic yielding and subordination of the orchestra to the singing is

essential in opera; the orchestra must emulate the vocalists in expressive "singing". The orchestral parts not indicating the contents of the work in hand, it is desirable to acquaint the musicians with its leading features, particularly at those points where a correct interpretation must precede the action.

If written orchestral parts are not used, it is necessary to hold practices for the correction of mistakes; when errors in the score will often be detected. It must be strongly insisted upon that mistakes discovered at practice are to be immediately corrected by the players. If of considerable extent, let them be marked for after correction by the copyist. At these practices for correction, a conductor reveals what sort of musical ear he has, and whether he possesses a fine capacity for distinguishing the tone colour of the various instruments or not. That this is not in any marked manner the case with many conductors is demonstrated by the almost incredible errors to be discerned in the parts, and which are, nevertheless, played for many years, even in such operas as *Fidelio*, *Figaro*, etc. Involuntarily must many others shake their heads and ask themselves "Did thy predecessors really never hear them?"

The Opera Chorus.

The task of preparing the chorus of an opera usually devolves upon the chorus-master, who, after arriving at an understanding with the conductor as to the *tempi*, must first endeavour to get the text of each voice part committed to memory, when the notes also will be taken more easily. In the chorus room, at the piano — generally a long suffering instrument — the chorus-master will not play too many notes, but let the harmony and rhythm be the principal things. He must also make the chorus acquainted with the action, and impress upon them their cues, with the respective notes, until firmly fixed upon the memory. Further, the correct rests must be given, so that after each short rest in the chorus not a single voice is solely dependent upon the conductor's signs.

A painstaking chorus-master whose taste and feeling for the beautiful has not been lost, may here effect much good; and let him not abstain therefrom, even though his labours seldom or never receive thanks. A conductor who is not altogether apathetic will be always grateful to such a chorus-master.

Studying the Solo Parts in an Opera.

Herein lies the chief work of the operatic conductor. Where there are auxiliary helpers or sub-conductors ("Kor-repitioren") these must first be made acquainted with the intentions of the conductor. Amongst the soloists one has to deal with both musical and often, unfortunately, quite unmusical singers. The first class, after the respective parts have been gone through so that the singers know their conductor's mind with respect to them, may be left to study them with the assistance of their own artistic individuality, until the solo parts are required to be united with the chorus. With the other sort one has a difficult task, and every note must be drummed into them at the piano, until a firm impression is made.

But many soloists, however, who learn their parts in this way, and who possess some intelligence, retain that which they have learnt better, and are more certain in performance than those who sing easily at sight, and only study their oft-times unsympathetic parts half as much; because the same must eventually be sung from memory.

The conductor must be careful about the following matters at the practices for the solo parts singly: —

1. One allows the singer to run over the part, merely indicating it with half-voice, but on that account the conductor must listen all the more attentively. When a number is completely grasped, the performance of it follows, polishing it until the singer acquires the proper rendering, so far as his vocal powers permit.

2. It often happens that a vocalist, otherwise very well qualified for the part assigned, finds just a few bars too high or too low. In such a case the conductor himself must make the necessary alterations in the style of the composition, and not leave this to the singers, who are seldom sufficiently permeated with the spirit of the entire work, even though understanding their own individual parts.

In practice this kind of alteration is termed "punk-tieren" (lit. "to punctuate").

Example (from William Tell).
a) Original. Rudolf.

First system of musical notation. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Euch ist der Tod ge-schwo-ren,"

Second system of musical notation. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "dem Mör - der Tod. Fluch und

Third system of musical notation. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Tod Nennt den Ver - rä - ter

Fourth system of musical notation. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Al - len Euch droht der Tod!"

b) Altered thus: —

Euch ist der Tod ge-schworen, dem Mör-der
Tod! Fluch und Tod! Nennt den Ver-
rä - ter, Al - len Euch droht der Tod!

3. Here also one will not play the part of piano virtuoso, but in playing lay the chief stress upon correct harmonies and firm rhythm, for of the many figures and runs played by the orchestra the singer, when, later, he is on the stage, will hear nothing. It is otherwise with interludes and important motives; here the vocalist should be made acquainted with some of the instrumentation, which knowledge is often a support when singing from memory.

4. The conductor should likewise accustom the soloists to count the rests for themselves; he should, however, give them their cues distinctly, singing for them the most important of the parts which fill up their shorter periods of rest.

5. It is very important that the enunciation of the words shall be distinct and free from dialect*). In singing, faulty pronunciation does not appear quite so marked as in speaking, but all singers when studying should aim at a clear pronunciation of the words, and where, as at the opera, the vocalists come together from all parts of the globe, it is the duty of the conductor to enforce a clear dialect-free speech in song. Especially necessary is this in Wagner's dramas. The conductor's requirements will perhaps appear strange to many, yet at all events only on

*₁) See Appendix.

this ground, that it so seldom happens that he is equal to such a demand upon his capacities. Many Austrian conductors, who chatter Viennese all day long, often possess very little understanding of the real high-German speech.

6. In Italian and French operas one often meets with the most dreadful translations of the text into German, made by people who do not trouble themselves about the musical composition, and often are quite unacquainted with it. Other cases may be cited where, in arranging the translation underneath the vocal parts, the most uncouth errors occur with respect to the declamation.

The following examples out of Verdi's *Aida* give only a slight specimen of this:—

a) Allegro.

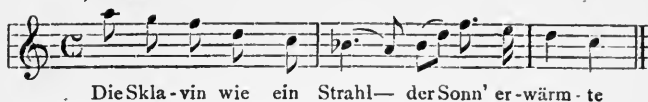
Radames.

Aufs neu - e hat zum Kampf
mit Wut - ge - ber - de.

b) Radames.

Wennichzu dir A - i - da dannheim mit Lor-beern
keh - re und sag: ich kämpft für
dich dein ist die Eh - re

c) Aïda.



d)



Also in Mozart's operas similar instances are to be found:—

Le Nozze di Figaro.



In the German translation of the above, if one does not alter the voice part the syllables become unnaturally separated: —

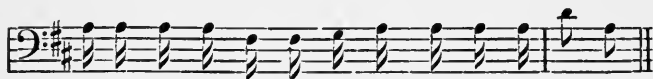


It would here sound more natural and be also more favorable for breath-taking, if the vocal part were altered thus: —



Many conductors appear afraid to make these corrections, lest others reproach them for lack of respect to the composer. Since this German translation is becoming

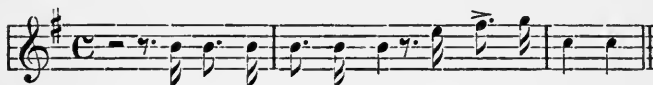
naturalized and almost universally adopted, it would be truly no sin thus to adapt the voice part, seeing that Mozart himself was by no means so great a pedant in such matters. Again, in a more recent translation of the *Recitativo secco* in *Don Giovanni*, we find many clumsy and tasteless twistings about of the text; for instance:



Tau-send schö-ne Din-ge dem Freund Ma-set-to sagt' ich

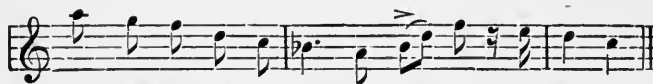
instead of "*Dem Freund Masetto sagt' ich tausend schöne Dinge, um ihn von seiner Eifersucht zu heilen*".

In the first example from *Aïda*, the voice part rests upon an Amphibrach (a long syllable between two short ones). Since, however, the principal emphasis must not lie upon the auxiliary verb "hat", as here placed upon the accented beat, but on the adverb "aufs neue", (here found on the unaccented beat), the words can be better adapted to the rhythm of the voice part, by allowing it to be sung "*Es hat aufs neu' zum Kampf.*" The three last notes in triplets of the second bar form a Tribach (three short syllables), whilst the translator has here placed an Amphibrach underneath, and it would be better here to alter the voice part and so attain conformity with the text, in such a manner that the notes appear as follows: —



Es hat aufs neu' zum Kampf, mit Wut-ge-ber-de

In like manner, at *b* in the example from *Aïda*, a correct declamation is easily substituted by placing the word "und" in the third bar one quaver earlier, and putting the word "sag" in its place; also making a quaver of "dein" instead of a semiquaver, on the note e in the fourth bar. In example *c*, the words might be re-arranged in this manner: —



Die Skla-vin wie ein Strahl der Son-ne er-wärm-te

In the last example (*d*), take the word "so" again on the unaccented beat, giving the word "fern" the same value that "froh" has in the first bar.

The conductor, in studying a work originally composed in a foreign language, should not neglect to examine the arrangement of the words, and make the needful alterations in the text or in the voice part previous to the practice with the piano.

When all the parts are, individually, studied sufficiently, ensemble rehearsals for all the soloists are held, and much stress must be laid upon fine shades of expression; letting no voice, particularly not the tenor, have undue prominence in the ensemble without some special intention; studying thus until everything is firmly fixed in the memory.

The soli and chorus will next be united at the rehearsals, taking first all Scenas in which the chorus participates, afterwards repeating, when the chorus is released, the solo parts which may still need polishing. If it is a particularly difficult work, sitting rehearsals with orchestra are next held, the singers singing their parts from the front of the stage in order to learn the instrumentation, and become accustomed to it. When this has been done, rehearsals with piano, on the stage, will follow, for arrangement and grouping. These, particularly in grand opera, are of great importance where the attention is divided, resting often upon the scenic progress, in especially lively play, etc., so that the correct musical rendering, particularly in the ensemble pieces, reveals difficulties where previously everything appeared to go with smoothness and precision. At these rehearsals it is much to the purpose for the conductor to have a substitute at the piano, himself conducting from the score, when, of course, the piano must be so placed that the player can see him.

When there are choruses or instrumental pieces to be given behind the scenes, these must take place under the direction of the chorus-master, eventually under the director of stage music, who in elaborate and complicated passages is connected with the conductor by means of an electric time beater. This is often the case if the organ is required. When everything connected with the scenic arrangements has been set in order by the stage manager, and when the dialogue goes fluently,

the full rehearsals for soli, chorus and orchestra are proceeded with.

It is best when the orchestra has been made ready beforehand, as the work becomes so much lighter for the conductor, and he can, therefore, overlook with his eye and command the whole with all the more certainty. An absolute command over the whole machinery is essential for the operatic conductor; he must possess eyes and ears for everything, giving the necessary signs with certainty, and letting no mistakes be passed over unnoticed. It is not always necessary to stop, but when a mistake occurs at a general rehearsal in a scene or number which is going fluently, the mistake may be pointed out after, and the particular bars repeated.

In great and difficult operas of considerable length, it is advisable so as not to weary the performers, to take one or two acts at these rehearsals, on this account studying them all the more thoroughly; but at the final rehearsal the whole work is taken without a break, when small errors will again be remarked. Very important in opera is:—

The giving of signs.

These must be so managed that they are not made noticeable to the audience generally, though this cannot always be accomplished. One is often obliged to raise the arm exceptionally high to enable those standing at the back (of the stage) to see the baton; for instance, in the second Act of *Lohengrin*, at the entry of the King's Herald, unless it has been arranged for him to stand higher.

Many such instances will occur with regard to the soloists; one will need only a slight nod, another a very marked movement to indicate the entry of his part. The chorus must have each entry clearly given, in the orchestra the most important instruments, and chiefly those which have long pauses, such as the harp, the brass and percussion instruments.

In giving signs in opera and at vocal concerts, one does not mark more plainly the beats before the entry than the entry itself, as is necessary at orchestral concerts; but, first looking at those concerned, with a dis-

tinct preparatory movement the note of the entry of the part itself is at once given.

Example.

Molto agitato. "Oberon."

Musical score for "Oberon" in 9/8 time, marked *Molto agitato*. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest on the first beat, followed by a note on the second beat, which is marked with an accent (>). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Schre - ckens - schwur" are written below the vocal line.

Continuation of the musical score for "Oberon". The vocal line continues with the lyrics "dein wil - des Quä - len selbst im". The piano accompaniment continues with a similar rhythmic pattern. The score ends with a double bar line.

In the above example the first sign given is that of the second beat; in the third bar the upward motion of the stick after the first down beat indicates the entry. In the following example the second beat, distinctly indicated, is given with and made to serve as an entry for the voice parts.



The conductor's glance must here have effect, only, as previously remarked, the expression of his countenance ought not to degenerate into a grimace. It is essential for the conductor always to know the positions of the singers on the stage, so that in entries which follow in quick succession he does not give the signs to the wrong person. Finally, he must see that the singers have been accustomed to understand the signs; also when not directly facing him it is very disturbing, and also comical in effect, if the singers at each entry stare anxiously at the conductor, as though they would devour him with their eyes.

On conducting recitatives.

These occasion difficulties to many conductors, yet, if thought out in a rational manner, the difficulties are by no means so great as they appear. One important rule is that the conductor knows accurately the wording and the rise and fall of the recitative, so that it is not necessary for him to be anxiously following the score. In many operas, — especially French and Italian, — a conductor may be frequently placed in a dilemma owing to the variety of texts used by the singers, and in such a case he must observe the rise and fall of the voice, relying upon his musical feeling and instinct. It is also of importance that in beating time the chief accents be placed upon the chords accompanying the recitative, the preceding beats being given only as preparatory move-

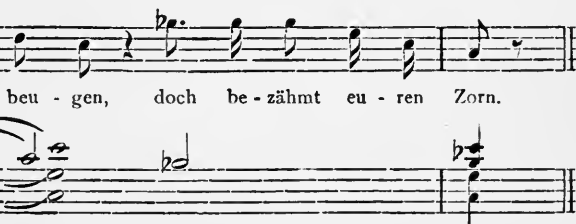
ments. In the following example if the first crotchet beat be given as decisively as the second, many in the orchestra will thereby be induced to enter a crotchet too soon: —

Komm sin - ge uns ein Lied zum Zeit - ver - treib



In notes or rests occupying a whole bar, one beats always down beats of one in the bar, but if a few of the instruments have to change their notes within the bar, then the other beats must be given:—

Example from "Norma."



When from out of the whole note in a bar some crotchets stand forth, or little figures issue, only the beats which concern them are given, and one then waits for the next down beat.

Example from "Die Jüdin" (Marschner)

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The first system shows a vocal line with a whole note rest followed by a half note, and a piano accompaniment with a whole note rest. The second system shows a vocal line with a half note followed by a quarter note, and a piano accompaniment with a half note followed by a quarter note. The third system shows a vocal line with a half note followed by a quarter note, and a piano accompaniment with a half note followed by a quarter note.

Ein Ju - de ret - te - te dein

Kind, ein Ju - de zog es

le - bend aus den Flammen her - vor.

In recitatives which are accompanied only by string orchestra, as, for instance, the recitative between Ford and Falstaff in the "Merry Wives of Windsor", or the *recitativo secco* in "Don Giovanni", it is not at all necessary to indicate the whole bar rests, only where the brass is employed between, in order that the latter may correctly

count their rests. The composer might often make it much easier for the conductor and the orchestra by not compressing the recitative into bars, but perhaps only indicating by means of a rest with a *fermata* in the orchestral parts, that the players await anew the conductor's signs, or, — where a sustained chord accompanies the recitative for many bars, — by noting it as one comprehensive beat with *fermata*. Much greater ease would result in such places where, at present, the conductor must indicate each bar, and often if the singer hurries and does not observe his rests, this has to be done with greater haste, merely in order that each bar may be properly counted.

a. Raoul. Margar.

Seh' ich recht, ist es wahr? Hört Raoul!

Valentine.

bald wird euch klar o schweigt er - hab' - ne

Raoul.

Frau! Und je - ner Treu - e - bruch

b Raoul.

The image shows two systems of musical notation for piano accompaniment. The first system consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is primarily in the treble staff, with some chords in the bass. The lyrics "Und sie wagt es Ihr Gat - te" are written below the staff. The second system also uses a grand staff with the same key signature and time signature. The melody continues in the treble staff, with a forte dynamic marking (f) indicated by a wedge. The lyrics "werd ich nie nein, nie" are written below the staff, with another forte marking (f) appearing below the bass staff.

Und sie wagt es Ihr Gat - te

werd ich nie nein, nie

In the first example one bar with *fermata* would have sufficed, for the beats have no object at all; and in the second, the two bars' rests might have been eliminated, and a pause placed over the rests of three crotchets' value in the second (complete) bar, for the passage is never sung as it stands above.

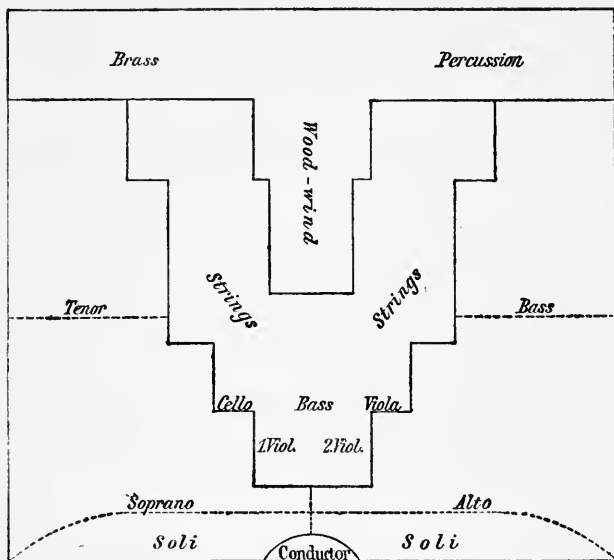
On the conducting of Ballet music.

When a Ballet occurs in an opera, it is necessary for the conductor to acquaint the Ballet-master with the *tempi*, according to which the latter has to make his arrangements. The conductor must regard carefully the movements of the dancers, modifying the time, so far as the nature of the music will permit, for the more difficult movements, such as a high spring, quick gyrations, etc., observing that the principal beats coincide with the expressive movements of the dance.

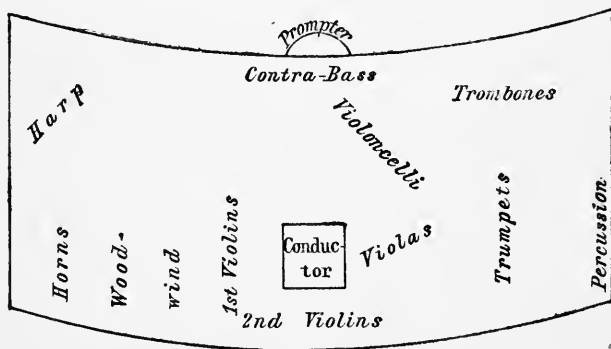
Position of the conductor and of the performers.

At concerts, as well as at the opera, the conductor must choose a position which enables him to overlook all the performers, and which also enables each of them to see him. Entirely to be discountenanced is the practice, prevailing amongst many concert conductors, of turning the back to the orchestra, and conducting with the face towards the audience, coquetting with them when possible, as many Band conductors and Promenade Concert conductors are in the habit of doing. Concerning the disposition of the orchestra, it is always an advantage to the conductor to place the stringed instruments at the sides, at concerts, partly enclosing the wind instruments at the back. A departure from this practice is difficult to avoid at the opera. Usually the wood-wind and horn players sit together behind the first violins, to the conductor's left, the rest of the wind and the percussion instruments on the right hand side, behind the violas and violoncelli. This entails a little unsteadiness between the horns and the other brass instruments, when they are united in the orchestration. The trumpets commonly exhibit a tendency to drag, occasioned frequently by taking breath too late. It must be noted that this be done sufficiently early, the instruments not being abruptly lifted just before the entry of their part. The latter part of this remark applies equally to the stringed instruments. In many works it is necessary in some passages for one of the wind instruments to occupy another seat; for instance, at the beginning of the 3rd Act of *Der Freischütz*. Here the bass trombone plays his part upon the side where the horns are located.

When arrangements have to be made for a choir at a concert, the orchestra closes up in wedge shape between the choral masses, taking from the strings one, perhaps two, rows in the front. The remaining strings on each side follow behind, so that the wood-wind is placed between them, the brass and instruments of percussion bringing up the rear.



At the Opera, the conductor chooses his position so that only one row of desks is placed behind him, and in this way he is enabled to overlook nearly the whole orchestra.



In small theatres, or where the company through a frequently changing ensemble is not very sure, the conductor will do better to take a position close to the stage, in order to render the utmost assistance in any failure of memory that may happen. In large theatres, placing the conductor in the middle of the orchestra, or still nearer the Parquet, has of course the disadvantage that he can with difficulty give explanations to the singers at the rehearsals, if perhaps a necessity arises to speak about anything, particularly if he wishes to point out a mistake to the latter, who, as happens in many cases, do not hear him. To remedy this annoyance there should be, in large theatres, some kind of speaking tube set up between the conductor and a place behind the wings. Without this, lowering the orchestra, at least half being hidden, is altogether inadvisable, as many disadvantages ensue thereby. The position of the chorus in an opera is arranged in accordance with the dramatic action, and is the business of the stage manager; only it must be seen to that the voices which have to sing together are not unnecessarily separated from each other. With regard to the arrangement and mobility of the chorus, much remains in most opera houses that is vexatious. Even to-day, in one of the chief opera houses, it can be seen in the 2nd Act of *Lohengrin*, where the pages, knights and people cry, "Make way for Elsa of Brabant!" that the stage is really quite empty, only the chorus in the background stands huddled together like a flock of sheep. Again, in *Fidelio*, at the arrival of the Minister, one often meets with a regular parade exhibition of the chorus,—men to the right, women to the left, in rank and file. An intelligent conductor should energetically insist upon such an error being remedied. When, however, the principal leader on the stage has himself no understanding of such matters, it is a vain and thankless task to try and bring about some little improvement, whilst the public receives all inconsistencies in opera with a truly angelic forbearance, and the critics very rarely take notice of such matters.

Self-restraint of the conductor during a performance.

The conductor must observe the greatest possible repose of manner, that he may be able to inspire the whole company with ease and confidence. If the conductor

appears restless and nervous, the entire performance suffers, and numerous mistakes will occur, both in the orchestra and on the stage, simply on account of the artists being to some extent infected by the nervousness of the conductor. If a mistake should occur at any time, and it is found impossible to rectify it, one should ignore it, proceeding as though nothing had happened. In most cases the public will not then have noticed it. The singers also ought not to have their mistakes pointed out to them between the Acts, for it should be remembered that until the close of their respective parts, they will need to keep quite collected and undisturbed, and everything else also which might tend to excite must be avoided. The conductor must not, however, seem apathetic or phlegmatic, but, on the contrary, with all ease of manner, alive, and energetic, and animated, in the discharge of his duties. Even in works which, to him, as a good musician, are unsympathetic, he fulfils his duty, for, just as the actors will notice that the conductor takes no interest, so speedily will all, — orchestra as well, — become negligent, and the performance will be tedious to those who take part in it, as well as to the audience. In grand opera many conductors allow themselves during the spoken dialogues to give instructions to the musicians sitting nearest, or to look around and inspect the audience. This has a disturbing influence upon those who are following the work with close attention, for which reason it is to be as far as possible avoided. The conductor must also in operatic performances see that the singers look at him frequently, (but not in too marked a manner), particularly in ensembles, pauses (*fermata*), or entries after such. Also an understanding is necessary to indicate during a performance if the singing should become too flat or too sharp. Signs should be previously agreed upon, unnoticeable to the public; but not the favorite lifting of the finger in the air, which might become too noticeable.

All tapping with the stick or rude stamping of the foot must, of course, be avoided during a performance. As to the first matter, it may occur now and then with the quietest of conductors, so that it is well to see that the upper edge of the desk is padded with leather, in order that the knocks may at least be muffled.

Where the conductor has to give the signs for the

rise and fall of the curtain, it must be done in accordance with the stage management, so that (as actually happens in many theatres) those of the company who have not to take part in the Scene, have not to run precipitately to either side, but that, at the drawing up of the curtain, everything on the stage is in order. With the fall of the curtain, the conductor must beware lest it be allowed to drop *after* the music has reached its close. Should it be at any time thus delayed, he may, by adopting a broader *tempo*, or by a longer holding of the last notes of the close, retard the music until the complete drop is effected, as it makes a bad impression if the music ceases, and the members of the orchestra, when possible, already begin to leave whilst the curtain still hangs midway.

Before the beginning of the performance let all the instruments, under the direction of the principals, tune carefully. And this should be done not from one of the wind instruments, (generally the oboe), but from a tuning fork, and it is advisable to have several in the orchestra, — a few for the strings, and a few for the wind.

The musicians should be accustomed to be seated in their places 15 minutes before the commencement of a concert or opera, to examine their instruments, remove frayed strings, and to finish tuning a few minutes before the beginning, so that from this time complete silence reigns in the orchestra. All preluding must be avoided; the wind can warm their instruments by breathing into them, should this be necessary. Further, it must be seen to that the strings fix and remove their mutes as noiselessly as possible.

It is certainly remarkable that in superior orchestras mutes fixed to the instruments (at least to the violins) have not been introduced. Instead of making this small outlay, everything remains as of old, and the mutes are allowed to be fixed at leisure. It would seem as though the intervention of the hand in fixing it could not be dispensed with.

PART III.

The conductor in his relations to the management, and to those placed under him.

Conductor and Director, or Manager.

If about to undertake an engagement to a Society with the Direction of the same included, it is necessary first to become well acquainted with all the circumstances affecting the situation according to reports. If there are any special artistic or material conditions in the understanding, which are not usually stipulated for in such contracts or terms of service, it should be seen to that they are put down upon the agreement before signing it. On merely verbal engagements one should not reckon, as a time might come when the management might become hard pressed, and only recognize the written part of the agreement; or a change in the management might take place, etc. From the day on which the contract of stipulated service takes effect, one should in every way further the interests of the Society.

It is not advisable at once to introduce many uncalled-for novelties. From an artistic standpoint much inconvenience may arise on this account to the public which has to submit to them, and the critics will hold the Conductor responsible for them, so that such matters should be laid before the management or Intendant. If he is not to be moved, or is not in a position to render assistance, one must guard oneself against every responsibility, seeking to do the best that is possible under the existing circumstances and with the forces at command. If called on to consult with the management upon artistic

questions, one's views should be given with fidelity to one's own convictions, to the best of one's knowledge and without reference to any personal matters. If the Conductor observes that the management is inclined to be backward in artistic matters affecting the institution or Society, or that more confidence is placed by them in another, he should remain quite passive under such conditions, if not called upon to reply; occupying himself in his particular duties.

The management or the Intendant should not be importuned over trifles that turn up in carrying out one's duties, but order and discipline should be as far as may be practicable striven for within the conductor's sphere of activity. Over discussions with the management concerning the duties — especially in occurrences of a personal or artistic nature — it should be understood that silence is kept, and that such matters are not carried outside.

Conductor and Players.

The Conductor should not conceive of his relations to the musicians under him as being analogous to that of the Corporal to the soldiers, but should show them the same consideration and politeness which they manifest towards him, or which he claims from them. In the discharge of his duties, when necessary, he should be firm and decided, yet always with the manners of a gentleman, aiming at creating not merely a feeling of respect, but the affection of his orchestral colleagues. An experienced, well practised orchestra should not be rendered negligent and unwilling through superfluous rehearsals, but, — speaking now of opera, — should be excused from attending such rehearsals as may be held with the piano.

The Conductor should not appear too unwilling, if sometimes he should receive a request for one of the soloists of his orchestra to take part in some other artistic enterprise, provided he is already discharging his full duties. He should reflect that the musicians are thereby always gaining further experience, and a certain refinement in technique is acquired or maintained that is again of benefit to the orchestral playing; and such members will return to their routine of duties with all the greater zest after having been released from daily routine, if only

for a short time. No member, however, should be specially privileged so as to cause offence, and the Conductor must keep himself at a distance from all gossip and tittle-tattle.

Musicians who, on the occasion of a change of conductors, seek to insinuate to the new conductor that his predecessors were incapable, are not to be trusted; one imagines they would act in similar fashion if one left the post. As in nearly every society, one finds in the orchestra good and bad characters. The most dangerous of the latter are, however, those who press forward in apparently the most devoted way, to make pretty speeches to the Conductor about his renderings. This species (chiefly to be found at Court theatres) one should keep at arm's length as much as possible if one would avoid an unpleasant experience. Those who quietly do their duty and are polite, but the reverse of forward, one may generally regard as the most honorable.

After performances in which the orchestra has materially contributed towards a successful result, or on occasions when some of the musicians have distinguished themselves with a specially artistic rendering of solo parts, one should not neglect to say a word in recognition and expression of satisfaction. And on occasions when the applause of the public follows an orchestral performance, one should not take it as though meant entirely for oneself, but should allow the orchestra to receive its due share.

In cases of neglect of duty, watch the member in question very closely, and if repeated, make an example of him before the whole orchestra, dwelling on the sense of duty and obligation. If this proves of no avail, one must proceed with all strictness in accordance with the prescribed rules or articles of agreement.

Outside the round of duties, without permitting too great familiarity, behave as *man to man*, and one will, if respect is based upon his artistic attainments and knowledge as well as a strong sense of duty, also earn the *sympathy and affection* of the orchestral players.

Conductor and Singers.

Much of what has been previously said is applicable in this connection also, yet many things have here to be observed, as one has not only to deal with one's own

sex, but with the fair sex as well. If the Conductor is not only musically superior to the singers, as is almost invariably the case, but is also able to give practical demonstration of a knowledge of the art of singing, showing that it is no sealed book to him, he should not always persist in his own individual conceptions in artistic matters, but allow an intelligent and thoughtful artist to create his part from out of his own individuality. And if the Conductor appreciates the artistic qualities of each one, criticising gently the weak side, and during the performances not making small mistakes which may occur appear too conspicuous, he will in most cases be regarded and esteemed by the singers of both sexes. Inartistic behaviour or presumption towards himself must be energetically dealt with. There are vocalists who, through the encores with which the public overwhelm them, are so much enamoured of themselves that they will recognize or acknowledge nothing that does not tally with their own way of thinking or comprehension. These are the subtle Pharisees, who would have all the world believe that they and their performances are unimpeachable, but who, in real matters of art, flounder in Egyptian darkness, supported by the arrogance of infallibility conceded to them by the public.

The utmost circumspection on the Conductor's part is needed with respect to singers who are flatterers, for one reflects, — especially with *lady* vocalists, — that self-interest is nearly always the motive: to earn in this way the friendly disposition of the Conductor, and that such singers, if it happens that on purely artistic grounds the Conductor is compelled to make provision for a change in the distribution of parts, will bear a grudge against him, and lose no opportunity of intriguing in secret against him. In the majority of cases such singers do not feel so much wounded in their artistic pride, as grieved at the *loss of fees*.

Particularly at such theatres where other Conductors are engaged, must caution be exercised with respect to the vocalists, as it is a practice with many to assure the Conductor for the time being that they sing best under his direction, whereby the absent one is, as a rule, made to appear more or less inferior. Young conductors allow themselves to be easily taken by such baits and reckon

such flattery as genuine recognition, whereas it is advisable that it should be coolly received ("kühl bis ans Herz hinan").

As the vocalists in an opera are often drawn from very varied spheres of life, a great many differences in character and disposition will be noticeable. Art should certainly assist in ennobling men's hearts and souls, but whoever has long been in contact with theatrical or operatic affairs will know in what aspect nobility of disposition, firmness of character, and delicacy of feeling usually there appear.

For the honour of art it must nevertheless be said that there are noble exceptions amongst great as well as small and that art possesses in these, priests of high clear intellect, who have their ideal, following it as a guiding star all the way, and without arrogance strive modestly to attain the goal. Towards these the Conductor should entertain reciprocal sentiments.

Opera Conductor and Stage Manager.

These two chief directors of opera must act in concert, in order that the author's intentions, — each in his own field, — in the fusion of the music with what is passing on the stage, may be properly brought out. If the Stage Manager is also a musician, or at least sufficiently musical to feel what the composition to be staged by him signifies in all its dramatic properties, (without which no stage manager is really to be thought of), an agreement is not difficult of attainment. But where, as unfortunately is the case in many theatres, this important post is filled by old singers whose voices are gone, and who have no musical education; or by theatre directors who were formerly actors, an irreconcilable state of affairs between either of these and the Conductor may easily occur. Be the Conductor ever so peace loving, he may at times have his blood up upon seeing, as in modern operas and music dramas, for example, the author's directions so seldom rightly understood, everything being viewed by such stage managers from a superficial, old-fashioned standpoint, merely as seen from the side wings, and treated as in the routine of provincial comedy, from which all feeling for a really noble reproduction in the spirit of an art-work has departed. But if such stage

managers are not too proud, but will allow themselves to be advised concerning the author's intentions by the conductor (assuming that he possesses the requisite knowledge), in such works as are outside their artistic capacity and ordinary routine, — being beyond their range of vision, — then matters may be arranged. Frequently, however, this is not the case, and the stage manager, in case he has really given himself the trouble to search into the mysteries of the libretto, will then make his arrangements according to this only, without reflecting that the same yet lacks the soul, and that much may be first created from musical perception and experience. In such a case the *conductor* should interpose for the realization of the composer's intentions, which may, of course, evoke many unpleasant scenes between conductor and stage manager.

If one would avoid such before the company, one should, previous to the rehearsals, endeavour prudently to arrive at any rate at an approximate understanding, without disparaging the stage manager in his official capacity. If this is impracticable, nothing remains but for the conductor to try to carry out his own, or rather the author's, intentions at any cost, or to reconcile himself to the inevitable. This last happens, as a rule, where the conductor's authority does not extend to the stage, and where the management itself is lacking in correct perception and altogether true artistic spirit. It is, therefore, finally, not to be wondered at if conductors gradually become confirmed in a humdrum style, efforts and sacrifices dedicated to art being relaxed, and a barrier set up by the absurd amount of common-place ideas and mediocrity in taste.

For the establishment of a good understanding between conductor and stage manager, it is necessary that the former should maintain complete silence in the orchestra when operas with dialogue are being rehearsed, during the spoken part, manifesting no impatience if such a scene has to be repeated. If, however, it should happen that the singers are very imperfect in their speeches, or perhaps do not know them at all, all the musical numbers should be first practised in succession, after which the dialogue may be taken by the stage manager. In assigning the parts of an opera, conductor and stage manager must consult together, yet the final word rests with the conductor as he must know best the capabilities of the singers.

Etiquette between Conductors.

If two Conductors are engaged by the management, a certain amount of rivalry will almost invariably take place, even if both stand in the best of relations to one another. Often without the knowledge or wish of the Conductors, public factions are formed, in which artistic performances are not taken into consideration, but many other circumstances supply the occasion for a certain amount of party division.

The good understanding and cordial agreement between the conductors need not, however, be really disturbed by matters outside their official duties, if they themselves are open and honorable, and not seeking to gain at any cost an advantage the one over the other. Especially should young conductors, even though their aspirations be just and lawful, refrain from an offensive and arrogant manner towards their older colleagues. This would be to put down the performances of the latter as inefficient, though endorsed by the public and by musicians; whereas every one knows that a young conductor, even though he be as clever, cannot possess the knowledge of life or the experience in his own calling, which are needful to make his authority respected. Young conductors should reflect upon this, and not cause themselves to be ridiculed through forwardness or presumption, thereby spoiling the good and loyal understanding which should exist. A young musician, upon commencing the career of conductor, should always prudently discharge the duties of his calling, observing his older colleague, imitating all that is good in him, and upon occasions which may present themselves getting useful advice from him, without placing himself in a dependent position. Such things, connected with the conductor's office, as may not please him in his colleague, he should strive in a modest manner and without boasting to better.

The Conductor as Composer.

If the conductor is also a composer, he should endeavour to have the value of his compositions first tested in other localities, if practicable. This will prove much more profitable to him, and give him a better standing as composer, than if he in his position were to utilize every opportunity of producing his compositions. Generally

the possibly successful notices which may there follow are received at a distance with distrust, as one thinks, as a rule, that it is merely a local success which has been achieved, in which the friends and acquaintances of the composer have participated. It is, for a composer, of greater significance if one work of his has met with a genuine success away, than if he had produced ten such in his own place. Many conductors commit the mistake of giving their audiences a composition of their own at every available opportunity; a small circle of admirers may perhaps be enthusiastic over the work, another section of the public and the critics may praise the same out of politeness, but generally it will not be thought well of the composer that he so specially favours his own works, and the public will often think that they have in this way lost the performance of some other important work. If composers of this sort, even if they already enjoy a reputation, were to hear now and then what is said about them and about their compositions, they would certainly come forward less frequently in their own localities with their own works.

Conductor and Composers.

If the work of a living composer, who will himself attend the performance, has to be studied, the conductor cannot be sufficiently careful in the reproduction of the composition, as a composer whose work has not pleased mostly throws the blame upon him. Either he has misunderstood the *tempi*, or, out of interest for the success of the work, he has made some quite necessary cuts, and thereby, in the opinion of the composer, omitted the finest passages or numbers, etc. Eventually, in such cases, after the conductor has taken all the trouble conceivable at rehearsal, and done all that is possible to ensure success for the composer, the latter nevertheless often complains that the conductor has intrigued against the work, if it has been unsuccessful. With true artists and *mature* composers such things can scarcely occur, or at least very rarely; for these know how to express their ideas on paper so that a good conductor cannot err in comprehending them, and all technical matters, — for example, the orchestration, and the practicability of the vocal part, — evince consummate knowledge.

Usually possessing also so much insight and knowledge, they thoroughly understand why alterations or omissions are made, the necessity being apparent to them. By many *novices* in orchestral and vocal composition, especially in opera music, the conductor is placed in the position which we have previously described. If such a composer has both means and opportunities for influencing some willing critic to this end, the latter proceeds to fall upon the conductor without consideration in the notices referring to him. To avoid such an occurrence, conductors ought really to seize the opportunity at the last general rehearsal before the performance of obtaining *in writing* from the composer his honest and candid opinion concerning the study of the work, with regard to the conception and choice of *tempi*, distribution of the vocal parts, the cuts to be made, and every other point of consequence. If a composer has thus explained himself in writing, he will scarcely be able, after a possible non-success of his work, to shift the blame on to the conductor.

Conductor and Critic.

A young conductor should not omit to read all the criticisms upon performances conducted by him. Although a conductor best knows how the performance has gone, whilst the best and most accomplished critic cannot be so familiar with all the details as himself, it is always interesting and eventually profitable to see how different the effect and impression produced by the performance often is upon the representatives of the press. That which one critic finds intensely interesting and full of feeling, is to another insipid and in bad taste. One finds that the time was taken much too quickly, another would have preferred it yet faster, whilst a third is perhaps in full agreement with the conductor concerning the time. Matters of individual feeling are repeatedly a factor in the case, and if the other critic, whose perceptions are not the same as the conductor's, will allow that his different opinion represents his own personal feeling (it must then be a totally mistaken *tempo* by a incompetent conductor) nothing can be said against it. All the same, a young conductor will do well to compare the critic's impressions with his own. If he has to do with reporters of intelligence in their department, he may perhaps often

adopt this or that view. A conductor occasionally is not so well able to judge of the effect as the audience, because he is surrounded by the performers where much sounds differently to what it does in the auditorium, which for a correct estimate is really the determinative position. An expert and practised conductor will, however, generally in his early studies calculate the effect with reference to the acoustics of the place.

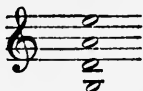
It is only from the honest, unbiassed critic, who gives sentence solely in accordance with his best judgment and knowledge, that satisfaction is to be derived; but unfortunately in this department an odious clique, unworthy of a noble art, often exists, which instead of preserving the necessary objectivity and freedom from prejudice in its opinions, permits itself to be influenced by personal matters, and is not ashamed openly to view everything with reference to them, — even making them a rule of conduct, — whilst art and its obligations should alone claim the allegiance of those serving it. Unhappily, the artist who is attacked by these offshoots of criticism, is powerless against such doings, and in a possible paper war the cloture will generally be summarily applied, especially if he tries to vindicate himself in a reasonable manner and with honest weapons only. Hence it is most advisable to receive every attack with great equanimity and self-restraint, except when that which is false can be exposed by indisputable facts. This species of critic knows how to transmogrify even heaven's blue into a glaring red, through the medium of printer's ink.

APPENDIX.

The most important things for the Conductor to know concerning orchestral instruments.

1. The Strings.

At the head of these stands the *violin*. It is tuned in fifths: —

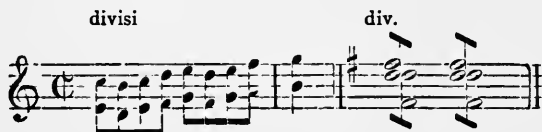


and has the following compass in the orchestra: —



Scores contain 1st and 2nd violin parts, and modern composers, Wagner for instance, have frequently divided each part into from two to four, so that, for example, in *Lohengrin* eight different violin parts have to be played.

When two parts are written upon one staff, the indication "divisi" signifies that the particular passages are to be *divided* between the players.



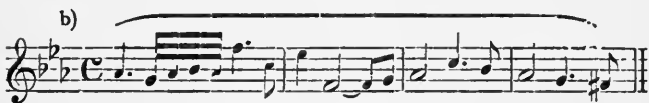
If double stops are to be taken by each player, one frequently finds the notice "non divisi".

The difference between detached and legato notes will usually be marked throughout by slurs being placed over the latter. Frequently the manner of playing is marked by the direction "staccato", when it must be observed that the notes thus indicated are particularly detached, and played with short strokes. In most orchestral parts the slurs are very inaccurately marked, and many composers mean when placing a slur over a long passage merely that it is to be played "legato"*) , leaving the execution of it to the player.

a)



b)

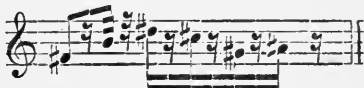


The conductor must, therefore, aim at the correct application of legato bowing.

If dots are placed *over or under* the notes, the latter must be played *short*, so that their duration is lessened by about one half.



Execution: —

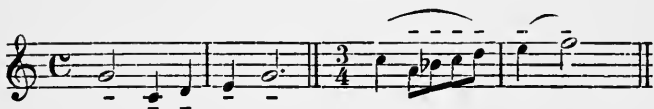


*) Using the word here as signifying "as connected as possible", not necessarily in one bow. *Tr.*

Dots with slurs over them indicate a staccato of several notes in one bow: —



If there are *horizontal strokes* over the notes, they must be broadly played; if a slur is placed over them they must be played in one bow, but thrown off smoothly (*portamento*): —



The notice *una corda* means that the passage thus marked is to be played upon *one string*. Frequently the more precise direction "*sul G*" (on the G string), "*sul D*" (D string), etc., will be found.

If a note is to be doubled at the unison, it is indicated by two notes placed against each other, played on two strings. Most frequently it is an open string which is thus doubled.



The indication *ponticello* signifies that the bow must be drawn quite close to the bridge. The opposite style of playing, drawing the bow over the end of the finger-board, is marked by *sulla tastiera* or *flautando*. Generally, in a *forte* the bow is drawn nearer the bridge, and in a *piano* nearer the fingerboard, in *pianissimo* just over it. A *morendo* can be attained by the strings in an orchestra if they are careful (in a *pianissimo* fermata, for instance) to draw the bow further and further in the direction of the fingerboard.

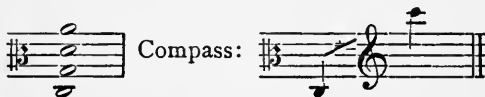
Tremolo means the quickest possible repetition of a note (see page 42).

Pizzicato indicates the plucking of the strings by the index finger of the right hand.*) The sign *arco* indicates the resumption of the bow. Richard Wagner, instead of it, writes in German "mit dem Bogen", although he does not say also "mit dem Finger". The use of the mute is indicated by *con sordino*, its removal by *senza sordino*.

Information respecting the violin will be found in the author's "Catechism of Violin-Playing" (Augener & Co., Edition No. 9212).

The Tenor or Viola.

The tuning of the Viola is a fifth lower than that of the violin, and the notes are generally written in the alto clef; higher positions in the treble or violin clef: —



The Viola Alta.

This instrument differs only from the viola through its larger size, and greater, freer tone. The employment of the viola alta in the orchestra is of great utility. Further particulars will be found in Hermann Ritter's writings on the viola alta.

Viola d'Amour (Viola d'Amore).

This has seven strings and the following tuning: —

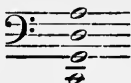


The most notable example of its employment orchestrally will be found in Meyerbeer's *Les Huguenots*.

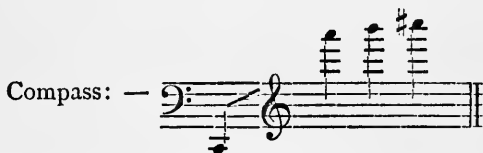
*) In long passages, when the bow is not suddenly required, as in pieces imitative of the guitar, the bows may be laid across the music desks and the violins and violas held down, guitar fashion, the strings being then plucked by the thumb. But uniformity is very desirable, and the conductor must determine when this mode of playing should be adopted. *Tr.*

The Violoncello.

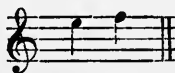
The tuning of the violoncello is:—



thus being an octave lower than the viola. The notes in the lower positions are written in the bass clef, in the middle in the tenor clef, and in the upper positions in the violin clef. The employment of the alto clef is quite exceptional. In old compositions the notes in the violin clef are often written an octave higher than they are meant to sound; in modern works always at the pitch intended.



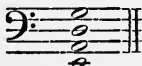
In the orchestra the compass (high harmonics excepted) extends approximately to



Further information will be found in the author's "Catechism of Violoncello-Playing" (Augener & Co., Edition No. 9211).

The Double Bass (Contra Bass).

The strings of this instrument are tuned in fourths*:



* In England, the three-stringed Double Bass, — tuned A, D, G, by some players, G, D, G, by others, — has been very generally preferred for tone and convenience in playing. But in certain pieces unless the players adopt an exceptional tuning for the third string, some passages are mutilated by partial transposition an octave higher. Some English conductors therefore have arranged that half of their Double Bass players shall use the four-stringed Bass. (*Tr.*)

The pitch is always an octave lower than the notation.
Ordinary orchestral compass: —

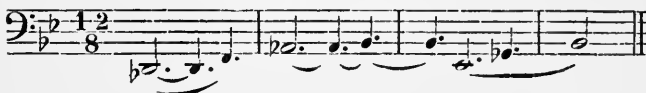


the real pitch being: —



Latterly a five-stringed Bass has been introduced, to enable the deeper notes frequently written by composers, to be played. Where it does not exist, the E string must be tuned down to suit the passages, for example: —

a) Ninth Symphony, by Beethoven. Adagio.



b) Overture to "The Water-Carriers," Cherubini.



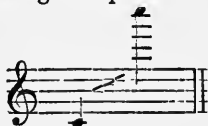
The remarks about bowing, signs, etc., with respect to the violin, apply equally to the Viola, Violoncello and Contra Bass.

2. Wind Instruments.

These are divided into "wood" and "brass" instruments. At the head of the first stands

The Flute,

which has the following compass:—



The *Piccolo Flute* has a compass from

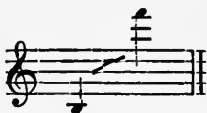


which is written an octave lower than it sounds, thus. -



The Oboe.

The compass of the Oboe is:—



but the lower notes are coarse, and in *piano* very difficult to produce.

The English Horn (Corno Inglese.)

This instrument sounds five notes lower than the notation. Its compass,



is, therefore, in actual sound as follows:—



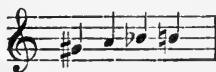
The lower notes are also difficult to produce on the English Horn, and its tone production generally is difficult, especially for oboe players who have to change from one instrument to the other in the same work.

The Clarinet.

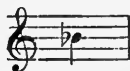
Three different clarinets are used in the orchestra, the A, B \flat and C clarinets. The compass is:—



On many instruments the notes



are impure, and this note



is often flat and inferior.

The Bass Clarinet.

There are bass clarinets in A and B \flat , this instrument standing in the same relation to the clarinet as the English horn to the oboe, and it is also played by the clarinet players. The compass of the bass clarinets reaches from



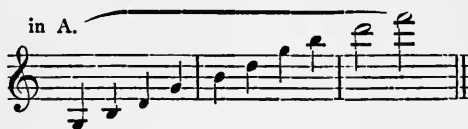
the sound being an octave lower; the B \flat from



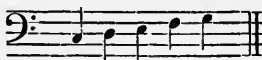
and the A from



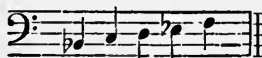
The upper notes speak with difficulty, so that one must frequently allow them to be taken by the **clarinet**, as in the two last notes of the following example from *Lohengrin*:—



The bass **clarinet** part is written both in the violin and the bass clefs. In the latter case the B♭ in the following notes:—

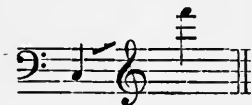


will produce:—

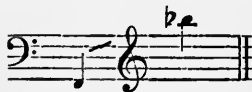


The Bass Horn.

This instrument is similar in effect to the bass **clarinet**, and in our time is little employed. Mozart has often used it in his compositions, for instance in the *Zauberflöte*, *Titus*, the Requiem, etc. The notes sound a fifth lower than written. The compass of this instrument



is, in effect:—



The Bassoon (Fagotto).

The compass is:—



and the notes are written in the bass and tenor clefs. Instruments of modern make possess the low

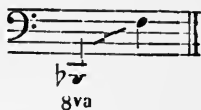


The Contra Fagotto

sounds an octave lower than the ordinary bassoon, and has a compass from



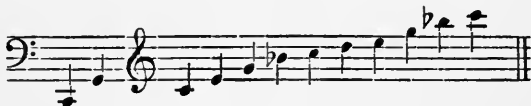
in actual pitch



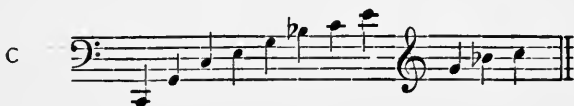
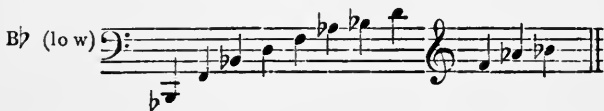
Among brass instruments most closely connected with the wood-wind,

The Horn

must first be mentioned. Formerly this instrument was only used as a Natural Horn (Hand Horn), without valves, so that all other notes except the natural ones: —



(sounding from the violin clef upwards an octave lower) had to be produced by "stopping". The instrument was used in the most varied tunings, — in B \flat , (low) C, (low) D, E \flat , E, F, G, A, and B \flat (high). The above notes would thus actually sound: —



D

E \flat

E

F

G

A

B \flat (high)

In recent times the natural horn has been superseded by the valve horn, and the notes which formerly had to be produced by "stopping" are now with much greater ease produced by the use of valves. The incessant changes of tuning are, moreover, no longer necessary, as it is easy to transpose on the valve horn from one key into another. Compass of valve horn:—

Notation:

Sound:

Much may be said against the use of valve horns, and it is quite true that the hand horns are more poetical in effect. If, however, the valve horn is handled by the player *after the style of the natural horn*, its many technical excellences and advantages over the latter are not to be rejected.

The Trumpet.

Here also we have the simple natural trumpet, and the valve trumpet, already in general use. The compass of both instruments is



and there are trumpets in A, B \flat , C, D, E \flat , E, and F.

In many orchestras everything, for convenience, is played upon the A and B \flat trumpet, which should not always be permitted, as it is often very prejudicial to the effect.

The Bass Trumpet.

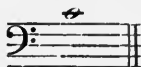
This instrument, often used by Wagner, sounds an octave lower than the ordinary trumpet, and is also played in various keys.

The Trombone.

There are alto, tenor and bass trombones, and with closed slide these have the following natural notes: —

Alto Tromb.	<p>A musical staff in bass clef showing the natural notes of the alto trombone: B2, C3, D3, E3, F3, G3, A3, and B3. The notes are connected by a slur.</p>
Tenor Tromb.	<p>A musical staff in bass clef showing the natural notes of the tenor trombone: B1, C2, D2, E2, F2, G2, A2, and B2. The notes are connected by a slur.</p>
Bass Tromb.	<p>A musical staff in bass clef showing the natural notes of the bass trombone: B1, C2, D2, E2, F2, G2, A2, and B2. The notes are connected by a slur.</p>

whilst in the bass clef it is written thus—



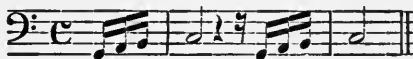
3. Instruments of Percussion.

The most important of these are

The Kettle-Drums (Timpani),

a pair being generally used in the orchestra. Wagner has often written for two pairs; Berlioz for as many as from three to sixteen. Drums are now very easily tuned by the mechanism in general use. Herr von Bülow has invented a mechanism (similar to the harp- and piano-pedals) by means of which changes can be so rapidly made, that the drummer is enabled to execute passages such as these: —

a) Overture to "Iphigenie".



b) 9th Symphony, Beethoven.



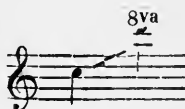
The tenor drum, the bass drum (great drum, — "grosse caisse"), the cymbals, tambourine, tam-tam and triangle must also be enumerated here.

In connection with these instruments it is only to be observed that, in a perfect rendering of the "roll" by the player on the tenor drum as well as by the performer on the kettle-drums, care must be taken that the cymbals and bass drum are not simultaneously struck by the same player, and that the triangle is not beaten too loudly in a *piano*.

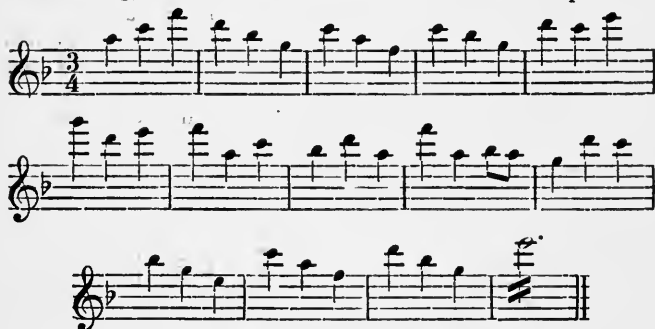
4. Glockenspiel.

There are two species of the Glockenspiel in use. One kind is similarly constructed to the piano and can be played by any pianist. Mozart has utilized this in-

strument in the *Zauberflöte*. The other kind consists of a row of steel bars resting upon gut strings, struck by one or two little hammers. The compass is:—



and is usually written an octave lower than the sound. In Wagner, however — as for instance, in the *Götterdämmerung*, — the notes are written at their actual pitch:—



5. Plectral Instruments.

The Pedal Harp.

This possesses a compass from

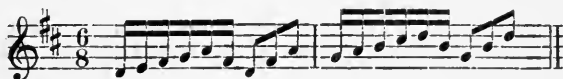


including all the chromatic notes. The harp part, like the piano, is written on two staves, with the violin (treble) and the bass clefs. Generally one harp only is used in the orchestra; in large orchestras, two. Many composers, — Wagner, for instance, — have written frequently for six or even more harps. Except at Bayreuth, however, in Wagner's dramas, only two harps are usually provided. To elicit from the harp a tone akin to that of the lute,

slips of paper are inserted low down, between the strings. In this way the lute part written by the composer in the *Meistersinger* is adapted to the harp.

The Mandoline.

The best known instance of the employment of this instrument is found in *Don Giovanni*: —



The mandoline has eight steel strings, tuned in pairs to the same note, the tuning being the same as that of the violin: —



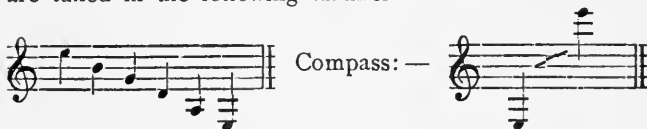
Its extent is: —



The strings are sounded by means of a Plectrum.

The Guitar.

This instrument is often employed in the orchestra; for instance, in the *Barbiere di Seviglia*, *Nachtlager von Granada*, *Abu Hassan*, etc. The six strings of the guitar are tuned in the following manner: —



Both mandoline and guitar are often represented by the *pizzicato* of the stringed instruments; only in superior orchestras does one meet with the instruments as originally intended, and which impart a distinctive character.

Concert Programmes.

The production of a good concert programme is a difficult undertaking for a young conductor, and long observation and experience are needed to attain facility. Many things must be taken into account, — *the purpose of the concert, the forces at disposal, length of the concert, the concert-room, the training, critical faculty, and often, indeed, the taste of the public, the appropriate grouping of various styles, the placing of novelties, the alternation of serious and lively pieces, the relationship between the keys of the successive pieces, and gradation leading to a fitting climax, etc.*

The purpose of a concert is of a mixed character. Either the concert music must entertain and amuse the public, as at entertainments and promenade concerts (where, it is true, the musical performances are often merely such as will enable the public the better to entertain itself), or it should, through the performances of works of genuine artistic worth, as in so-called Symphony Concerts, appeal to the heart, soul and intellect of the audience. The programmes of the first named concerts must before all things consist of pieces which are easily understood by the public, and which, by means of fine melody, marked rhythm, and effective instrumentation, throw it into a satisfied and comfortable mood. These programmes require frequent changes from lively to serious pieces (the former predominating), loud orchestration and *pianissimo* pieces. Here the public is chiefly attracted by pieces out of familiar operas and operettas, short *pizzicato* pieces, *pianissimo* effects, as in the well-known "Turkish Patrol" of Michaelis, or Gillet's "Loin du Bal", also for "something with mutes" whether it be for strings or cornets. Pieces with echoes which are performed by the wind instrument players at a distance from the audience and from the orchestra, are greatly liked by the public. Short pieces for solo instruments are also often introduced. It is thus seen that at these concerts public taste is the first consideration. Not much can be said concerning an intelligible grouping of the various styles, as compared with the need for a progressive increase in the attractiveness, that the public interest may be sustained up to the last number. Dances (which are

not excluded from these programmes) should be so disposed that, for example, a long waltz should stand in the middle of the programme; shorter dances, such as polkas, should be played more towards the close. Variety in the tonality of the successive pieces must be looked after.

The programmes of Symphony Concerts are affected by other considerations. Here everything that is trivial, all that possesses no real artistic worth, must be excluded, whereby of course "virtuosity" either in the instrumental or the vocal department, upsets all calculations, through pieces lacking intrinsic value being introduced to bewilder and astonish the public. One cannot demand of the audience that they shall not marvel at a wonderful execution of runs, intervals, shakes, harmonics, and similar acrobatic feats; even a musician would do these under certain circumstances, but they should only be produced in their proper place, and not be permitted to disfigure a programme which pretends to any artistic significance. It is matter for regret that even the programmes of our leading concert institutions are not kept free from such pieces. If one is unable to avoid the introduction of superficial virtuoso music of this kind into a programme, one should at least see that it is not placed directly *before* or *after* a classical symphony, but a transition should be made. If this is impossible, let there be a longer pause. One should in a general way so educate one's audience that they ask before a concert, not "*Who* plays or sings?" but "*What* will be performed?" By a choice of soloists, instrumentalists as well as vocalists, one should have some consideration for the possibilities of native talent, instead of giving large sums to foreign virtuosi, who with the show pieces which have been drummed into them, render the concert room anything but pleasant. Unfortunately, the public, generally, is easily taken by foreign names, all the more so when their bearers come from a great distance. If one desires at times to offer the public something out of the usual run, it should be only with leading artists, whose genius is willingly acknowledged by the native ones, all mediocrity being excluded.

If only one symphony is to be performed at a concert, it must be decided where the same should be placed. New compositions or such as it is difficult to understand, which need the strictest attention on the part of the per-

formers and the public, are better placed at the beginning of a programme than at the end, in case one is not able to arrange it so that the orchestra will be already in proper train and the audience in the mood for it. Works that are frequently given and well known to the public, as for instance, Beethoven's Symphonies, may be placed towards the close of a programme; the listeners will then be aware of the pleasure in store for them, so that acquaintance with the beauties of the work, as well as respect for the composer, will not permit the attention to become relaxed.

It is the conductor's duty to allow no *one-sidedness* in the choice of the music to cause him to be blamed, but to present to the public *the best in all directions*. If this or that piece is uncongenial to him, he should, in case it is favourably regarded by other musicians, take heed to this. One-sidedness in the musical views of conductors, certainly, does not point to a thorough musical training, and the glory of so-called Wagner conductors who treat all music save Wagner's with disparagement*), is fast fading. One discerns, then, that it is required of a conductor that he shall possess a knowledge of musical art in every direction, and that he is pledged to devote equal care to the various works of art.

If novelties of artistic worth, — whose composers are yet unknown, and towards which the public assumes, *for this reason*, a passive attitude, — are introduced, one should not neglect to produce them often, for only by repetition can such a work win acceptance. If the composer's name is known to the public, this alone often suffices to create a favorable reception for a later work, whether it happens to deserve it or not.

Faith in authority here plays a great part. A work by a well known composer, written to order, will always be accepted by the public with more confidence and approval (that occasionally even develops into a self-deceiving

*) Many, of course, on this ground, that they have not studied much besides; and this has been proved up to the hilt by the incompetence which they have shown in conducting German, French, or Italian opera.

enthusiasm) than a composition of higher import from the pen of an unknown composer.

In the choice of great or new compositions, the state of preparedness on the part of the audience is to be taken into consideration, and it is a great error on the part of a conductor if he puts before them difficult and strange things, if they have not yet become sufficiently acquainted with Beethoven, Schubert and Schumann. Step by step the public should be led through classical music to works of more modern tendencies. Works for the fairly complete rendering of which the resources and strength of the orchestra do not suffice, are best omitted. An audience may easily receive a false impression of a composition that has been faultily rendered.

As to the length of a concert, it should not exceed $2\frac{1}{2}$ hours, including pauses, if the audience is not to lose its receptive power. It is always preferable to hear from the same "What a pity it was so soon over!" than perchance to find before the last piece that half of the listeners have left the hall.

Translator's Appendix.

Use of the Left Arm.

By a previously arranged and easily understood code of signals, the left hand may do much to convey the conductor's wishes to any intelligent orchestra or chorus. Combined rhythms may be made clear, or the baton made to indicate the principal accents, whilst the left hand marks, for the benefit of any particular section of the conductor's forces, any desired subdivision of time. Or marks of expression applicable to a portion only of the performers may be brought into prominence. Speaking of Sir Michael Costa and the Handel Festivals at the Crystal Palace, Mr W. S. Rockstro says:*) "As the number of performers

*) Sir G. Grove's Dictionary of Music and Musicians, Vol. 4, p. 126.

increased, he found it necessary to invent new methods of beating time for them; and for a long period, used an uninterrupted succession of consecutive down beats with a freedom which no previous conductor had ever attempted. By using down-beats with one hand, simultaneously with the orthodox form in the other, he once succeeded, at the Crystal Palace, in keeping under command the two sides of a double chorus, when everyone present capable of understanding the gravity of the situation, believed an ignoble crash to be inevitable." The present writer has been witness to an extreme example of nonchalance on the part of an eminent musician in conducting a Wagner selection *with the left hand in the trousers' pocket the whole time*. Although the orchestra consisted of excellent and capable artists, the conductor's apparent indifference naturally caused many *nuances* to be passed over almost unheeded. Opera conductors frequently find it a convenience to transfer the baton to the left hand as a temporary relief to the right, in the course of lengthy works. Richard Wagner's son, Herr Siegfried Wagner, conducts habitually with the left hand.

The Fermata.

It would be very convenient if this word were anglicised and applied only to a note or chord sustained beyond its time-value at the will of the conductor, thus obviating all possibility of confusion arising from the use of the indefinite English term "pause", which may apply either to a prolonged note or a cessation of sound. Wagner, with the clear insight of genius, speaks thus of the fermata with regard to its aesthetic and spiritual effect; — "Usually the fermata of the second bar (opening of Beethoven's C minor Symphony) is left after a slight rest; our conductors hardly make use of this fermata for anything else than to fix the attention of their men upon the attack of the figure in the third bar. In most cases the note E \flat is not held any longer than a *forte* produced with a careless stroke of the bow will last upon the stringed instruments. Now, suppose the voice of Beethoven were heard from the grave, admonishing a conductor: 'Hold my fermata firmly, terribly! I did not write fermatas in jest, or because I was at a loss how to proceed; I indulge in the fullest, the most sustained tone to express emotions in my Adagio;

and I use this full and firm tone when I want it in a passionate Allegro as a rapturous or terrible spasm. Then the very life blood of the tone shall be extracted to the last drop. I arrest the waves of the sea, and the depths shall be visible; or, I stem the clouds, disperse the mist, and show the pure blue ether and the glorious eye of the sun. For this I put fermatas, sudden long-sustained notes in my Allegro. And now look at my clear thematic intention with the sustained Eb after the three stormy notes, and understand what I meant to say with other such sustained notes in the sequel.'")*)

Pronunciation.

After the paragraph on page 49, the author gives a list (untranslatable and inapplicable to English chorus singers), of some of the more frequent faults in pronunciation with which German conductors have to contend. Throughout Great Britain, as in Germany, each district is marked more or less by its own peculiar dialect, which often becomes noticeable in the singing of mixed choirs, the members of which are drawn from all classes. The broad vowel sounds of the North country, the opposite Cockney tendency to clip or alter words, — turning "make" and "say" into "mike" and "sy", "nothing" into "nothink" etc., and many faults of like character (which will readily occur to the mind of any musician), — have all to be rectified by the conductor, and, in dealing with amateur choirs especially, it must be done *with tact*. When any vowel sounds are particularly troublesome, it is an excellent plan to cause one or two scales to be vocalised to the different vowel sounds, choosing especially those which require to be more clearly distinguished from each other. The consonant "s" is often much too sibilant. For example, in the chorus "For unto us" from the *Messiah*, in the short phrases "unto us", it is often prolonged. As a remedy for the real difficulty of avoiding the carrying over of this consonant to the next word, it has sometimes been

*) "On Conducting, a treatise on style in the execution of classical music by Richard Wagner, translated by E. Danureuther." This masterly work (in no sense a "Primer") is for advanced musicians, and should be read by all to whom Herr Schroeder's work is in any way useful.

suggested that in certain cases the "s" should be sounded almost as "z", when it becomes much easier to get the words properly separated, as, for example, in "His burden is light". Another universal fault is that of clipping a word of its final consonant, so that we often hear choirs sing "To be a *lie* to lighten the Gentiles". Sometimes final consonants are anticipated, to the detriment of the vowel sound, and of the musical quality of tone produced; whereas it should be continued to the utmost value of the note, the consonant clearly and decisively terminating the word or syllable. The pronunciation of the more educated classes is, of course, the only practicable standard, but it is frequently remarked by singing masters that both the enunciation and pronunciation of our own language are extremely faulty in singing, even amongst well educated people. With some solo singers, and with some highly trained choirs (especially in connection with Eisteddfodau and similar competitions) a praise-worthy desire for distinctness leads to the undue emphasizing of the less important syllables, the effect to the listeners becoming somewhat stiff and formal. In large choirs, when the offices of chorus-master and conductor are kept distinct, these matters are primarily the business of the former, but of course they must not be overlooked by the conductor, upon whose shoulders rests the responsibility of the entire performance.

First Use of the Baton in England.

The earliest allusion to the use of the baton in England occurs in Pepys' Diary. Visiting Greenwich with a friend he writes under June 6th 1661:—

"There we went and eat and drank and heard musique at the Globe, and saw the simple motion that is there of a woman with a rod in her hand, keeping time to the musique while it plays; which is simple, methinks."

The baton or "solfa" as it was anciently termed has been for centuries in use in the Sistine Chapel in Rome, but long after its introduction at the opera and in the concert room on the Continent, in England the conductor still sat at the harpsichord, whilst the orchestra was to a great extent dependent upon the principal first violin, who was termed, and still retains the title of, "leader". S. Wesley says that in the time of Dr. Boyce "it was

customary to mark the measure to the orchestra with a roll of parchment or paper, in hand, and this usage is yet continued at St. Paul's Cathedral, at the musical performances for the Sons of the Clergy". When in 1820 Spohr came to London to conduct the Philharmonic Society, he produced his baton, and the innovation, viewed with disfavour in some quarters, was praised in the musical critiques, which testified to an improvement in the playing, especially with respect to precision. Spohr observes in his autobiography "no one was seen any more seated at the piano during the performances of symphonies and overtures". But, as a matter of fact, the old custom was not finally abandoned until a few years later. When in 1823 Moscheles visited London, he expressed surprise at the practice of placing the "conductor" at the piano at the Philharmonic Concerts. Rossini did not use the baton in 1824 in London, but Weber, in 1826, when conducting his *Oberon* at Covent Garden used "a roll of paper . . . in order to conduct in German fashion", according to the account given by his son.

Position of the Conductor.

In Germany the conductor does not stand quite in the centre of the orchestra, but a little to the right, with his left side turned slightly towards the room. At restaurant concerts the curious spectacle is presented of the conductor (presumably from ideas of politeness) turning his back upon the musicians, and facing the audience, generally reversing the position, however, for important classical works. Many German conductors give up-beats for the principal accents instead of down-beats, and this is said to have been the ancient Greek custom, — an upward motion of the hand indicating the *arsis* (ἀρσις) or accent, and a downward one the *thesis* (θέσις) or unaccented beat.



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